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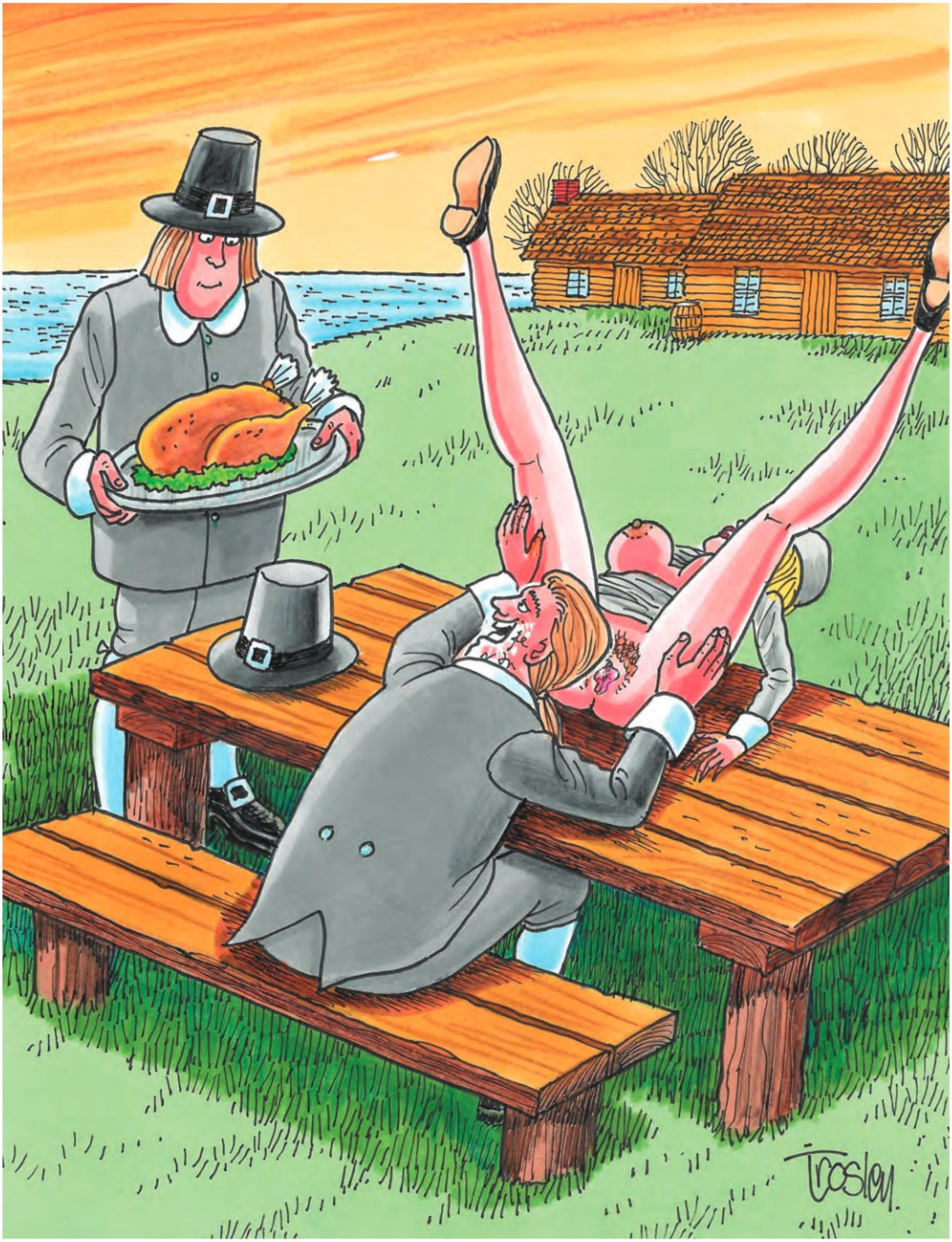

"Turkey? Let's start a tradition of having something
we *really* want to eat on Thanksgiving!"

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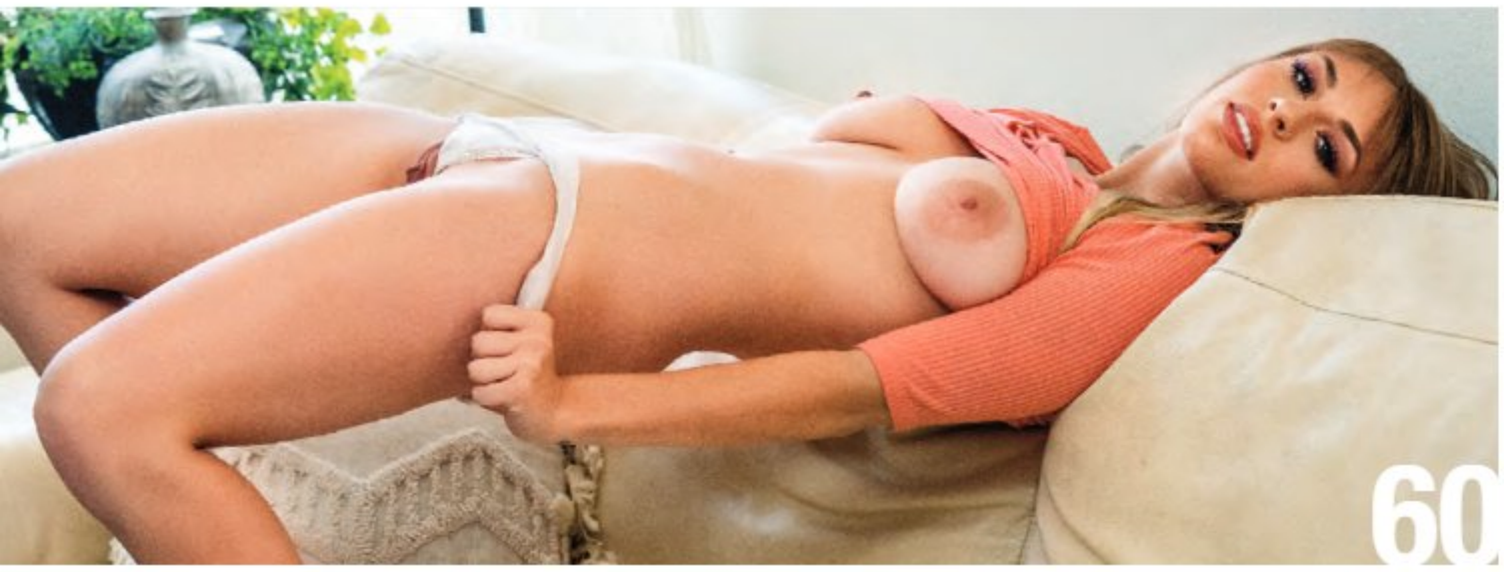

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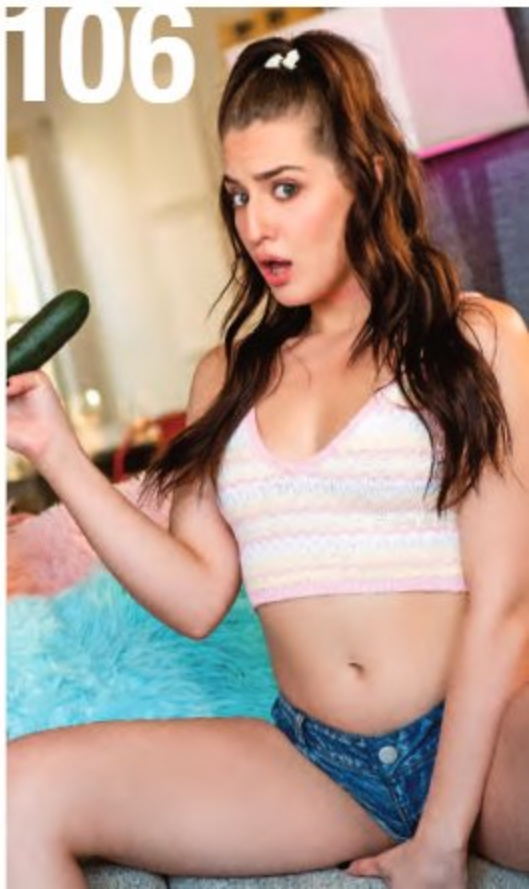

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BIDEN WAS RIGHT ON AFGHANISTAN

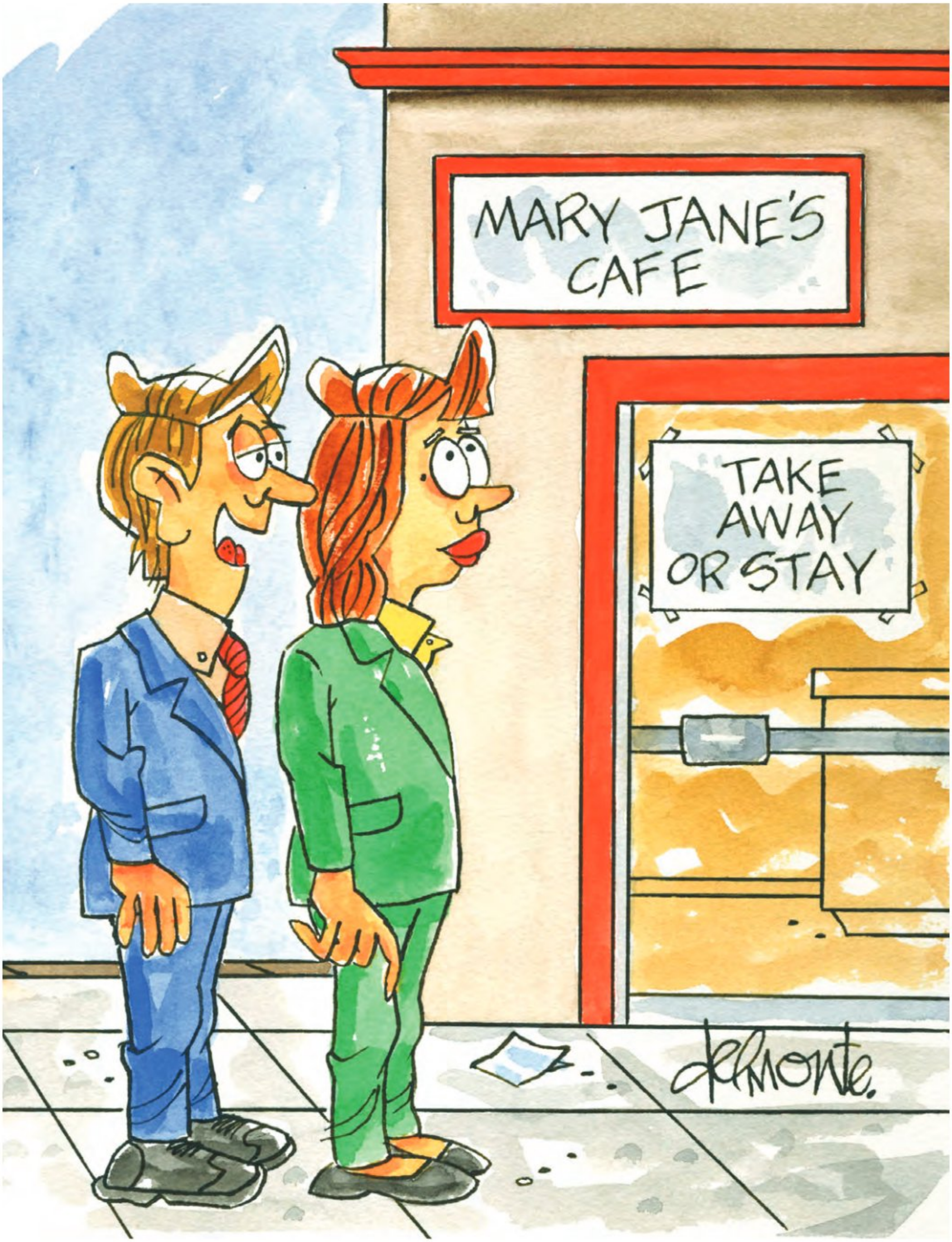
Numerous politicians and pundits have loudly criticized the President's withdrawal of U.S. troops from Afghanistan. But even after seeing all of the chaotic scenes from Kabul, over 60% of Americans approve of the withdrawal and say the war was not worth the costs. After 20 stormy years of marriage, it was a messy divorce, but that was inevitable and the parting long overdue.

The same basic ending would have occurred if we had withdrawn ten years ago, after Osama bin Laden was killed, or ten years in the future. Granted, the withdrawal and evacuation of American citizens, vulnerable Afghan allies and expensive equipment should have been handled better. That's the Pentagon's fault: The President gives general orders, and the guys in uniform are tasked with the specifics of carrying them out. That the entire Afghan army collapsed in a week without a fight was not predicted. And it proves one thing: The puppet government we propped up for so long had no motivation and not much popular support—just like the puppet government we propped up in South Vietnam.

Why did we stay in Afghanistan for so long? The rationale of "preventing terrorism" by occupying a whole country is ludicrous—an act of terror can be hatched in a rented apartment anywhere in the world. And foreign troops trying to impose an American-style democracy with guns and bombs turned out to be as futile here as it was in Vietnam. Futile and incredibly wasteful! Well over 100,000 American and Afghan lives were lost, and of the $2 trillion-plus spent over 20 years—amounting to $300 million per day—it's now estimated that a whopping 30% went to waste and fraud, by both the Afghan recipients and American defense contractors. It was a long, profitable boondoggle for our military-industrial complex. Eisenhower warned us about this complex and its ability to pervert our democracy for its own selfish interests.

Biden had the guts to do what should have been done years ago. Now we must relearn the lessons from Vietnam: Don't believe all the endless lies about "progress," and don't get bogged down in another hopeless mission impossible—like invading Iran, which even now many of our war hawks are still itching to do.

Liz Flynt
Associate Publisher


MARY JANE'S
CAFE
TAKE
AWAY
OR STAY
delmonte

"Since we don't do three-martini lunches anymore, how about we do three marijuana brownies instead?"

CODE RED

WE ARE OUT OF TIME TO ACT ON OUR CLIMATE EMERGENCY. ACTION IS NEEDED RIGHT NOW…OR HUMANITY IS COOKED.

Congratulations! If you were alive this past July—and if you're reading this, there is a better than zero chance you were—you made history! You survived the hottest month ever recorded on planet Earth. Well done!

The bad news is you are likely to continue making history. In August the Intergovernmental Panel on Climate Change (IPCC) released its latest and starkest assessment. Compiled by nearly 250 climate scientists, the 3,000-page report synthesized some 14,000 peer-reviewed studies over the past eight years.

The news was not good—nor was it surprising—for fans of human civilization. Earth is now getting so hot, due almost entirely to the man-made release of carbon from the burning of fossil fuels, that in the next decade we are likely to blow past a 1.5-degree Celsius rise in average global temperatures above pre-industrial levels. Scientists have long warned that those temps (almost 4 degrees Fahrenheit higher than in the late 19th century) will result in unstoppable warming for centuries no matter what humans do to try to mitigate it. The heat—and resultant catastrophic death and destruction—will be baked in the cake.

The IPCC report detailed the immediate need to sharply reduce and then end the burning of fossil fuels to avoid irreparable disaster. The United Nations' secretary general called the report "code red for humanity."

The "unprecedented" warming underway leaves "nowhere to run, nowhere to hide," noted report coauthor Linda Mearns of the National Center for Atmospheric Research. "It's just guaranteed that it's going to get worse."

By the time the IPCC declared that humans were "unequivocally" the cause of this crisis, one no longer had to be a climatologist to understand the deadly effects climate change is now wreaking across the planet. In the weeks leading up to the IPCC's first assessment since 2013, the warning klaxons could not have been blaring louder.

During just the last week of July and first of August, Northern California's Dixie Fire exploded into the largest in state history, wiping out hundreds of homes and burning down the entire historic town of Greenville. Amid the mega-drought devastating Western states, a lack of water shut down the hydroelectric plant at Lake Oroville, California, for the first time ever.

The popular tourist stop Mendocino, California, announced it was almost entirely out of water. And Interstate 70 through Colorado was closed indefinitely after a downpour triggered mudslides in areas that had recently burned, trapping hundreds of motorists overnight in a tunnel.

Of course, the havoc wasn't confined to the United States over those same few weeks. Several German towns were all but washed away by tsunami-like flooding after an average year's worth of rain fell in 24 hours. The Acropolis in Greece was closed to tourists during afternoon hours as record temps soared to 117 Fahrenheit.

Wildfires in Greece and Turkey resulted in emergency evacuations by passenger ferry as thousands of residents were engulfed by fire and smoke, with "nowhere to run, nowhere to hide." In Italy, Sicily notched Europe's *all-time* hottest recorded temperature at nearly 120 degrees Fahrenheit. A *single-day* melt event on the Greenland ice sheet lost enough ice to blanket the entire state of Florida in two inches of water. Those are just some of the warning signs that imminently preceded the IPCC report, begging world leaders to act *now!*

"Scientists are standing on the rooftop of the tallest building, shouting at the top of their lungs that dangerous climate change is here," climatologist Michael E. Mann—Director of the Earth System Science Center at Pennsylvania State University—told me. The new assessment "connects the dots in a way previous reports haven't—and in a profound way because we are literally watching the disastrous impacts of climate change playing out now in real time."

Dr. Mann, a contributor to the IPCC's 2001 Nobel Peace Prize-winning assessment, said there is only one major question left: "How bad we are willing to let it get?"

He went on to say, "This is the defining challenge of our time. The science tells us we have to act now. Decarbonization of our economy is underway; it just needs to happen a lot *faster*. Plateau isn't enough. It's got to come down the other side of the mountain and make it all the way to zero by mid-century, and *halfway* down the mountain—a 50% reduction of carbon emissions—in ten years. That's a monumental task. It requires immediate and dramatic action, and even then a somewhat lucky roll of the dice."

As this issue goes to press, Congressional Democrats are moving forward President Biden's proposed $4-trillion infrastructure agenda to "Build Back Better." It includes landmark initiatives to finally move our nation from fossil fuels to clean, renewable energy in hopes of reaching net-zero carbon emissions by 2050. It won't be easy. Had the climate change denial industry, funded by fossil fuel companies and enacted by Republicans and right-wing media, spent the past three decades changing rather than lying, it might not have come to this. But they did, and it has.

Nevertheless, Dr. Mann remains hopeful: "We don't need a miracle. We have the technology now to do this. What we need is the political willpower." But the easy choices are gone. That coal-fired locomotive already left the station. "There's going to be hardship," he warned. "There's still going to be suffering, but we can keep warming from being civilization ending. There's still a good future that is possible, but that future is slipping away." **H**

Brad Friedman is a Los Angeles-based investigative journalist, radio host of the nationally syndicated *BradCast*, political commentator, troublemaker and publisher of *The Brad Blog* (**BradBlog.com**).

TRUMP
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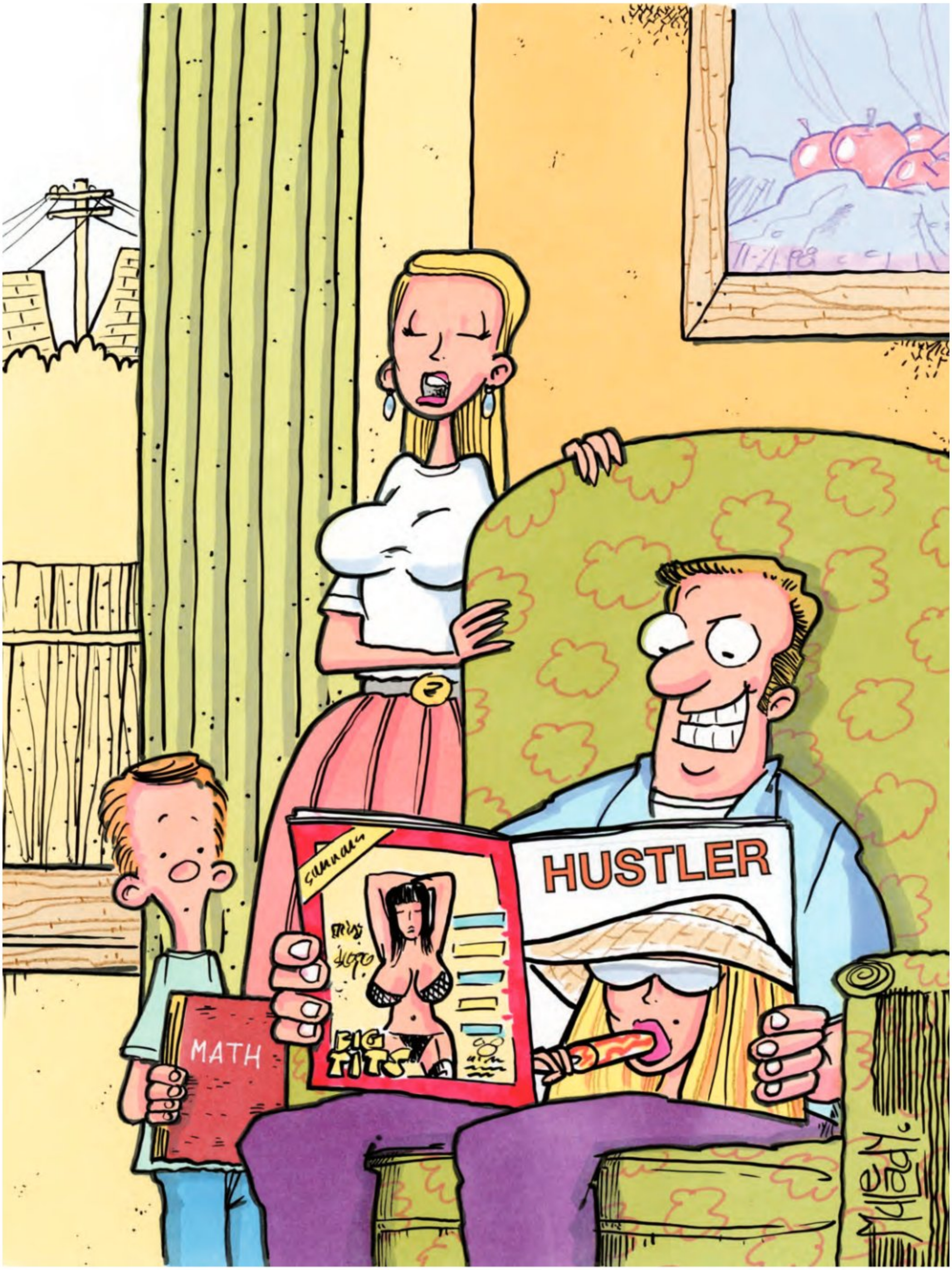

HUSTLER
BIG TITS
MATH

"Don't bother your father. It's our anniversary, and he's getting in the mood."

TONY PERKINS

Christian conservatives have long sought to legislate their version of morality, enforcing their religious beliefs on the population at large. But to do this as Americans, they have to wear a one-eyed blindfold, ignoring what the Founding Fathers ordered in the Constitution: separation of church and state. Washington, Jefferson, Franklin and company had seen enough witch hunts, inquisitions and bloody warfare in Europe to know that religion can be harmful if not restrained by secular laws. They knew that faith must be tempered by Reason.

It's like the one-eyed blindfold that NRA gun nuts wear when citing the Second Amendment: They're all gushy about "right to bear" and "militia," while conveniently ignoring the "well-regulated" modifier when it comes to sensible gun regulations that could save many innocent lives. So it makes sense that Tony Perkins, president of the Family Research Council (FRC), one of the country's most powerful Christian advocacy groups, is also a gun nut who thinks 2A was handed down by Moses. If all of us sinners don't get back to procreation-only sex, with 9mm pistols tucked under our pillows, Yahweh will smack us down like Sodom and Gomorrah! That is basically what Tony Perkins has been preaching since he founded the Louisiana Family Forum—his gig before the FRC—in large part to fight "the homosexual movement."

After earning a BS degree from Jerry Falwell's Liberty University, Perkins served in the Marine Corps, then as a cop in Baton Rouge, where he was suspended for failing to report antiabortion protestors' plans to break through police lines protecting an abortion clinic, and publicly criticizing police tactics designed to stop those activists. He then quit and successfully ran for the Louisiana House of Representatives on a holy-roller platform in 1995. There he sponsored legislation requiring state schools to install internet filtering software that did two things: 1) provide a daily silent prayer, and 2) prevent what Perkins termed "censorship of America's Christian heritage." Both clear violations of the separation of church and state. Additionally, the FRC advocates that schools teach "intelligent design"—a code term for the belief that God created the universe around 4,000 years ago.

In 2001 Representative Perkins gave a speech to the Council of Conservative Citizens, an overtly racist group that called Black people a "retrograde species of humanity." He later said he had no idea about the group's beliefs, though they had been widely publicized nationally.

After two terms as a state representative, Tony grew ambitious and ran for U.S. Senate in 2002 on the Republican ticket, but ended up finishing a dismal fourth place in a nonpartisan general primary with under 10% of the vote. Time to move on and find a more pliable audience! He found it as president of the Family Research Council in 2003, where he has reigned ever since. One of his first high-profile acts was jumping into the Terry Schiavo controversy. After suffering a heart attack in 1990, Schiavo fell into a coma and then a "persistent vegetative state." After eight years in this brain-dead condition, her husband wanted to stop life support, but her parents objected. After seven long years the case was finally decided in favor of the husband. Schiavo's feeding tube was disconnected, and she died, prompting Perkins to complain, "We should remember that her death is a symptom of a greater problem: that the courts no longer respect human life."

This absolutist attitude—that all human life is sacred, whatever the conditions—also forms Perkins' predictable stance about abortion: that even an embryo only weeks old is a full-fledged human being with inalienable rights, so terminating a pregnancy at any stage is a crime equivalent to murder. Perkins and his crowd are still living by the Biblical creed "Be fruitful and multiply," even though the planet is now far past its biological carrying capacity. That's why he supported the failed Federal Marriage Amendment to the Constitution, which would recognize only unions between one man and one woman, arguing, "The definition...is rooted in the order of nature itself. It promotes the continuation of the human race and the cooperation of a mother and a father in raising the children they produce. This union can only be protected through amending the United States Constitution. If it's not, activists will continue using the courts to sell a five-legged dog."

First, with a global population of almost 8 billion people, the human race is in no danger of not continuing, but many other species are, as our relentless encroachment on natural habitats is accelerating the sixth mass extinction of wildlife species on Earth. Second, extending the covenant of marriage to LGBTQ people does nothing to infringe on the conventional marriage of heterosexual couples—nothing. They are completely free to do their traditional thing. And third, "a five-legged dog"? In a reference to a quote attributed to Lincoln, he is arguing that just because you call gay marriage a marriage doesn't make it so.

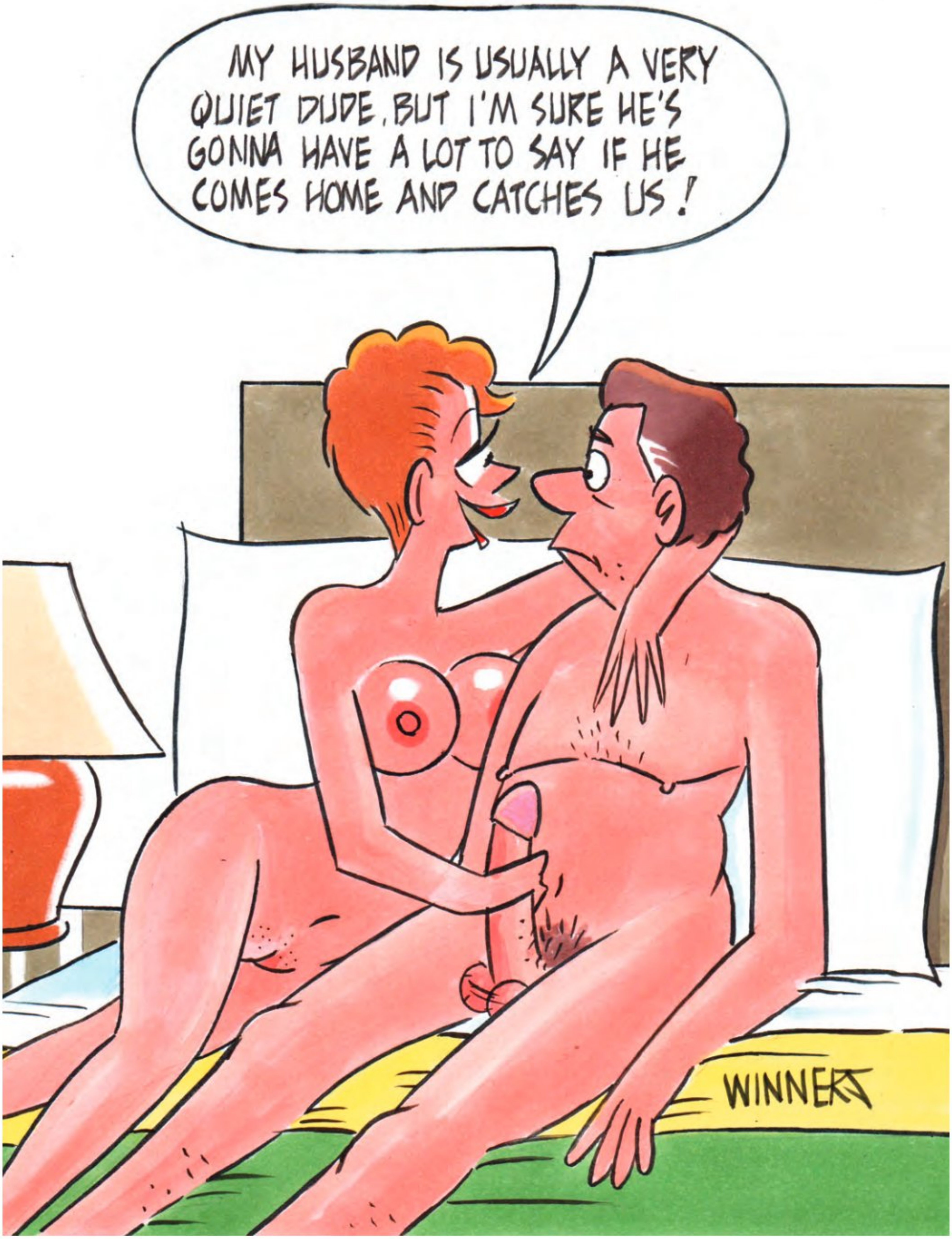
To drum up support for his anti-homosexual crusade, Perkins peddles the false notion that gays are disproportionately pedophiles, even though the American Psychological Association and other professional organizations have completely debunked this belief, stating "homosexual men are not more likely to sexually abuse children than heterosexual men are." And of course he opposed ending the "Don't ask, don't tell" policy for LGBTQ members serving in the military, because it could offend military chaplains and Christian soldiers.

Perkins is so obsessed with nonheterosexual couples that he even advocated boycotting the Betty Crocker brand because its parent company, General Mills, once donated cakes to three LGBTQ couples married in Minnesota. His absurd fearmongering knows no bounds; in 2014 he agreed with a caller on his *Washington Watch* radio show who insisted that Christians are "going to find ourselves being loaded in cattle cars like it was when the Nazis took over before we realize we are in such terrible danger."

It comes as no surprise that, like Jerry Falwell Jr. and other Christian leaders, Perkins hopped on the Trump bandwagon, stating that he was willing to give Trump a "mulligan" (second chance) despite his sordid personal and business life. In return, Trump appointed him to the U.S. Commission on International Religious Freedom, undeterred by opposition from the Hindu American Foundation for Perkins' "hateful stances against non-Christians." Indeed, Perkins' rabid intolerance of other religions and nonreligious people is exactly why the Founding Fathers built a Constitutional firewall between church and state—to prevent fanatics like him from oppressing other people.

With a mind straight out of the Old Testament, Perkins actually preaches that hurricanes, tornados and other natural disasters are divine punishment for tolerating homosexuality. Ironically, in 2016 he and family had to be evacuated after massive floods destroyed their Louisiana home. It appears that the God he worships is more interested in punishing flaming Assholes. H

PHOTO BY WENN RIGHTS LTD/ALAMY


MY HUSBAND IS USUALLY A VERY QUIET DUDE, BUT I'M SURE HE'S GONNA HAVE A LOT TO SAY IF HE COMES HOME AND CATCHES US!
WINNERS

TURKEY DAY STUFFING

Thanksgiving, Turkey Day—whatever you call it, it's the greatest eating day of the year. We gorge on that glorious bird, packed with enough tryptophan to knock out a rhinoceros. But what if, sitting there like a bloated bag of bones on your parents' BarcaLounger, you feel the urge to call up an old high school flame and revisit your glory days, genital-on-genital style?

In the interests of *not* barfing (or farting), heed three words: Keep it simple.

You can still have sex on a full stomach; you just need to be smart about it. A couple Thanksgivings ago, Refinery29 assembled a not unimpressive slideshow of all the sex positions that don't require much in the way of contortion. For instance, spooning: both of you lying on your sides, with minimal pelvic intensity. It's as safe as it is sensual.

Mutual masturbation is also hot as hell, but if you have the meat sweats, then you may want to avoid eye contact altogether. Instead, try the lazy dog, where Person A lies flat on their stomach while Person B—by way of strap-on or penis—lies on top, palms flat and head stretched up to the sky. The bonus here is that this is a quasi-yoga move and may actually help with digestion.

But what if you're unconcerned by appearances and feel like throwing caution to the wind? This year, if your gut is about to bust and you've got that loving feeling, then why not go out in a blaze of cranberry-encrusted glory. HUSTLER proudly presents **A Guide to Gross Holiday Sex**:

Bang-bang and bang. A *bang-bang* is when you eat two meals, preferably dinner, in a row. It is the pinnacle of gluttony and shame. You and your partner schedule your respective meals so that you feed each other (and yourselves) in succession. Once gravy is oozing out of your pores, roll on over to the bedroom or closest flat surface and see who can go the longest before tapping out.

I sleep in a racing car. Do you? *Simpsons* fans will love this reference, but no one loves a bed barely big enough for one, let alone two grown adults packed to the gills with yams. As bucket list items go, however, knocking one out in a replica Ferrari with Batman sheets is about as unholy as it gets.

Rimming. Remember that scene from *The Deer Hunter*? Here you have the terror of Russian roulette combined with the face-melting fear of flatulence all rolled into one. And now you can't unsee it. Happy holidays!

PHOTO BY IMAGE PRESS AGENCY/ALAMY

BILLIONAIRE PORN

Terrible-meme enthusiast and billionaire industrialist Elon Musk recently joined a *very* exclusive club. So exclusive that, to our knowledge, he is the only member (so far): billionaire porn star. Or so they wish over at Nafty, a finance platform catering to the adult entertainment industry. Following one of Musk's trademark Twitter blitzes, including the standard emoji narrative, it would seem that the biggest crypto nerd ever is not averse to adult-based marketplaces like CumRocket and its corresponding tokens, $CUMMIES (hehehe).

The quasi-endorsement caught the eye of Nafty CEO Rob Kemenyfi, who was prepared to throw millions at Musk to help him check "porn off his bucket list." It's a crafty bit of PR on their part, as the platform claims to eliminate middlemen, "producers, agencies, and platforms (like OnlyFans) [who] take a huge percentage from creators." And unlike other platforms and their restrictive payment processors, Nafty uses blockchain technology.

But no one wants to see Elon's dick, which probably has gills and glows in the dark. And just to set the record straight, this is hardly the first time someone has offered a "celebrity" wads of cash to strip down. Witness the late, great Larry Flynt: Larry's Million Dollar Muff offers are the stuff of legend. As the name suggests, it's an open (i.e., public) offer of $1M to pose nude. Said candidate is famous, usually a celebrity, and in the news for one reason or another.

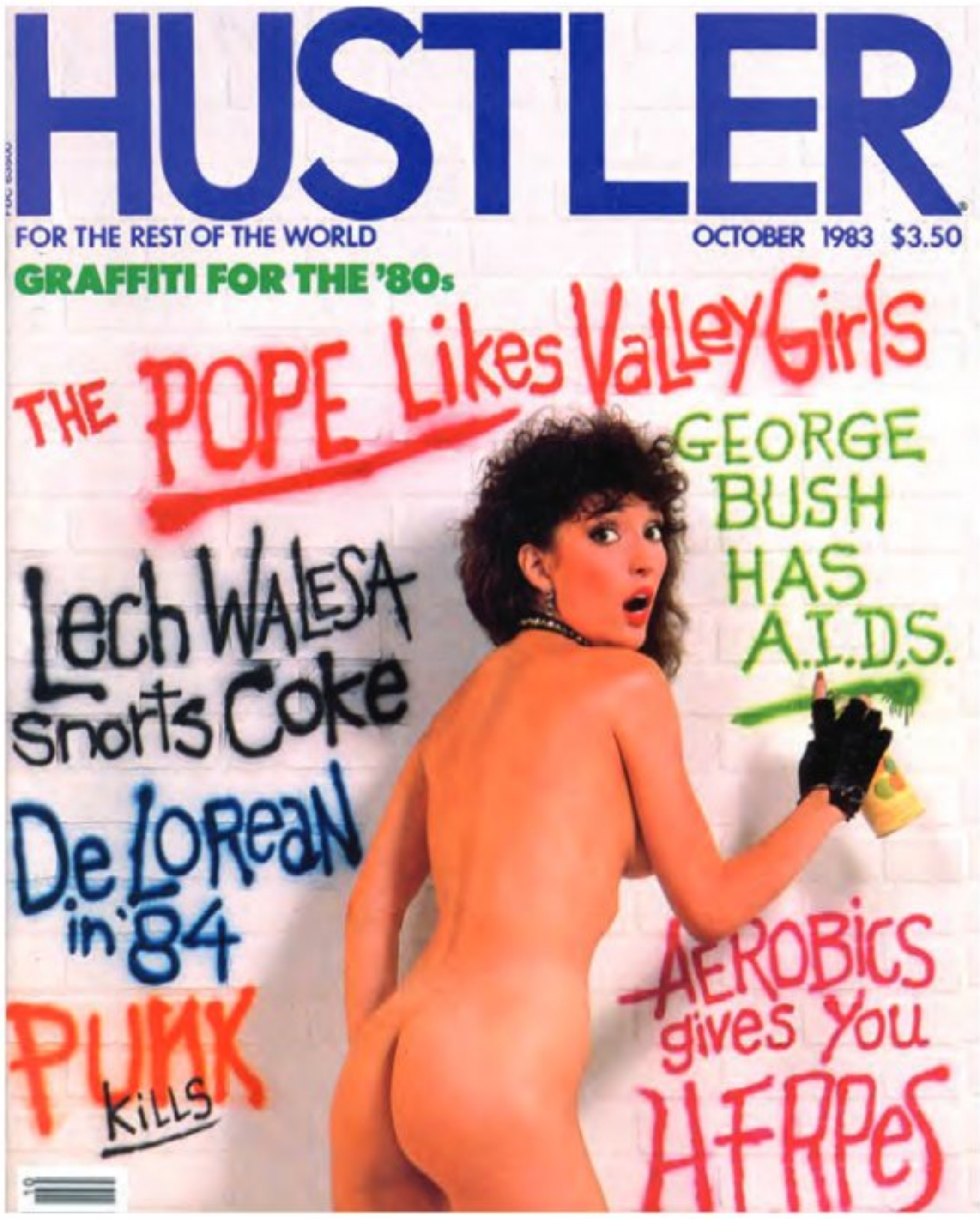
Past offers went out to Valerie Bertinelli (queen of the made-for-TV movie and Eddie Van Halen's ex), Diane Sawyer (once suspected of being Deep Throat), Lydia Cornell ('80s TV mainstay), Christie Brinkley (Billy Joel? Really?), Kathleen Turner (that voice!), Tina Turner (ageless), Jamie Lee Curtis (scream queen), Morgan Fairchild (the real star of *Pee-wee's Big Adventure*), Madonna (nothing we haven't seen already), and Roseanne Barr (rescinded).

Most recently, in the 2014 Anniversary HUSTLER, Miley Cyrus was invited to recreate her wrecking ball video minus the wrecking ball. And while no one has said yes—yet—we're hopeful our next nominee will heed the call. Suggestions?

"Thanksgiving, man. Not a good day to be my pants." —KEVIN JAMES, ACTOR

PENIS GIRL TO THE RESCUE!

Portland has not had much to smile about recently. Between peaceful protests met with police brutality and piece-of-shit Proud Boys shooting passers-by with paintball guns, it's safe to say Oregonians could use a bit of a diversion right about now.



Thank God for Penis Girl. The eponymous graffiti tag popped up in the city roughly around the time the pandemic took hold, and citizens have delighted in seeing where the next one will appear—a bus stop bench? A bridge? Scrawled across the side of a burning cop car?

Suzette Smith, a writer for *Willamette Week*, managed to connect with the mysterious artist, who took the time to answer the burning questions on everyone's minds: No, they are not trans, but definitely identify as nonbinary; no, they are not part of a collective; and no, this is not some sort of Banksy-esque political stunt, and if you say it is, they will stop.

So what's in a tag? In a 2016 video, legendary New York street artist GOUCH describes tagging as a "community, an addiction and a lasting purpose.... You want to leave some kind of legacy behind when you die. That's pretty much everyone's goal, right? To be remembered? Graf is the ultimate tool to being remembered in this lifetime," he explains.

Penis Girl will surely be remembered as a welcome distraction at a particularly difficult time in history. And as a nonbinary artist, those who are gender noncomforming can take comfort that someone out there is fighting oppression by any means necessary—Krylon or otherwise.

Just to prove how serious this love affair is, go to Reddit and search "Penis Girl for Mayor." Fan comments range from detached irony ("Penis Girl is an Antifa super soldier, and she must be stopped before she turns America's husbands gay") to adulation ("Someday, there will be a painting of Penis Girl crossing the Willamette hanging in the White House.")

Wherever or whoever you are, Penis Girl, thank you. May your tags light our way.

IN LOVE WITH LUST

PHOTO BY DPA PICTURE ALLIANCE/ALAMY

Erika Lust, you've done it again!

The legendary adult filmmaker (go watch *Primary* now!) is a shoe-in for Boss of the Year, and not just because of her commitment to diversity and female-centric pleasure. To support the well-being of her 36 employees, Lust issued a simple edict: Go fuck yourselves.

In recognition of Masturbation Month in May, Lust set up a private wank booth where employees could rub one out and get that sweet dopamine hit when they need it most. It's sex-positive self-care at a time when workers are struggling to get through the day.

"With the pandemic and the huge shift in how we live our lives, I began to notice that my employees had become somewhat agitated and were performing with less energy than before," explains Lust (via *Dazed Digital*). "So knowing that there's only one thing that will make everyone feel good, I've set up a private masturbation station for them to enjoy. I value my employees, and I know that when they feel good, we do good work."

Of course, self-pleasure at the office is a time-honored tradition. A 2016 *Time Out New York* survey revealed that 39% of respondents were notching orgasms on company time, and with the current trend toward remote work, one can only assume that figure is *way* higher today.

But if you're back to the grind and away from your goon cave, then discretion is key. If you use lube, go water-based. Gels tends to be noisier, and that *squish-squish* sound is a dead giveaway if you're in a communal bathroom.

Also, if you haven't already, consider the benefits of adult ASMR (autonomous sensory meridian response, aka audio porn). Jerking off with one hand and holding your phone in the other is not ideal, especially when the whole point is to relax and get off. Instead, pop in an earbud (always leave one ear free just in case), pocket that device and let the sounds of sex wash over you. Your brain is a powerful muscle and can easily fill in the blanks as you succumb to cerebral fantasy.

Most importantly, wash your hands when you're done. People who smell like the inside of a sex shop don't get promoted (unless you work for Erika Lust, aka the CEO of Awesome).

"I would like to die on Mars. Just not on impact." —*ELON MUSK, ENTREPRENEUR*

DEAR JESSIE…

Every once in a while men don't suck (I'm a man and have the self-awareness to know that my gender can do way better). Sex is about pleasure, yours and your partner's, but altruism is oft overlooked in the pursuit of self-pleasure. You know who *isn't* a selfish lover? Every guy quoted in a *BuzzFeed* listicle from August, in which dudes gave other dudes quality advice about pleasuring women. Tears. Streaming down my face. Slow clap.

PHOTO BY PJ SAGE

They're all gold, but if we had to pick just one, it would be this gem from a Reddit user: "Don't spit on anything or slap anywhere unless you asked about that first. Seriously. Doing the dumb shit you see in porn is the fastest way to make a hookup a one-time thing. Always ask first." Testify!

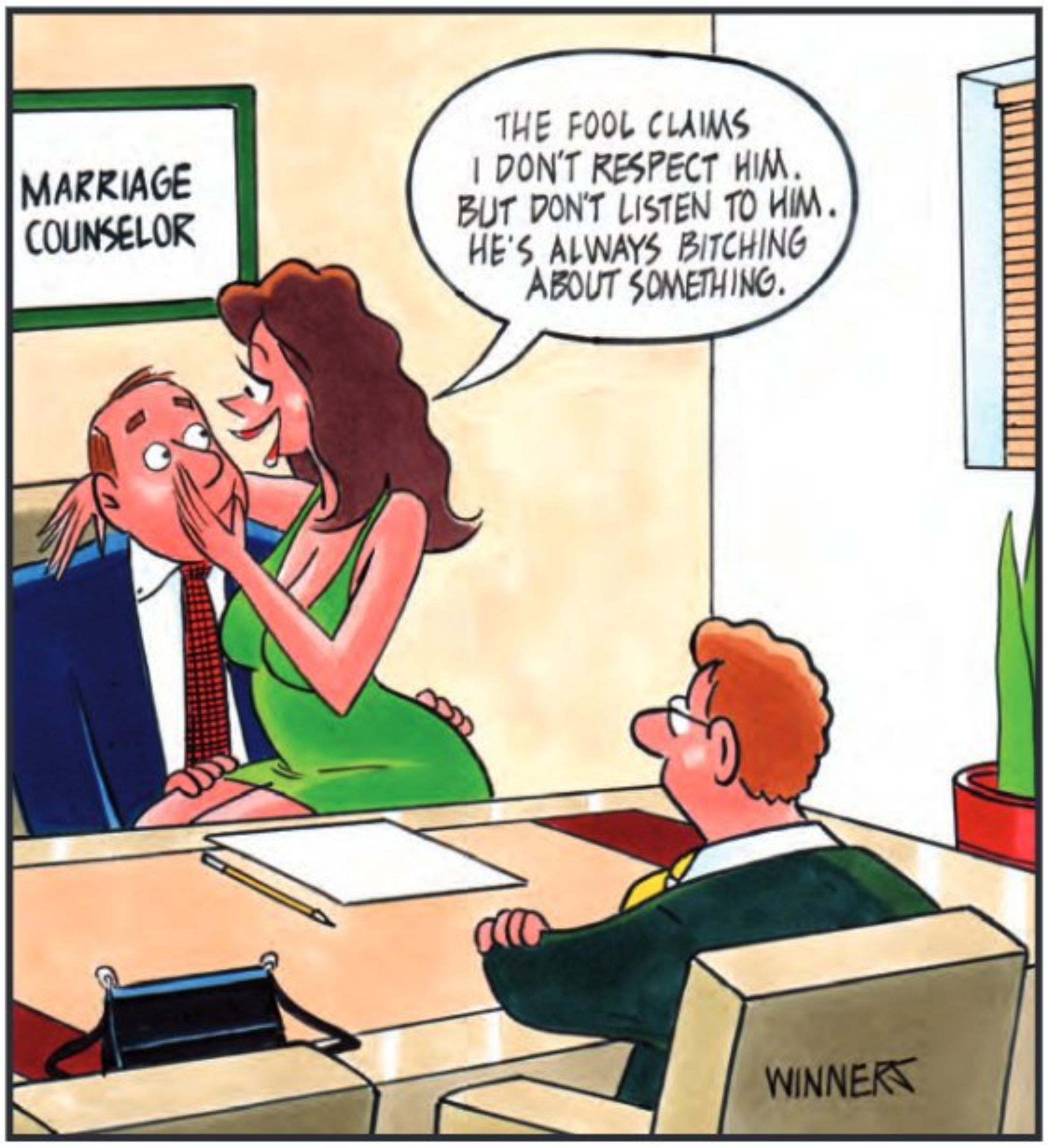
The best advice though? Listen to women. They know. And no one knows better than HUSTLERMagazine.com contributor, Peepshow Media founder and all-around sexpert **Jessie Sage**, here to grace us with her sage wisdom.

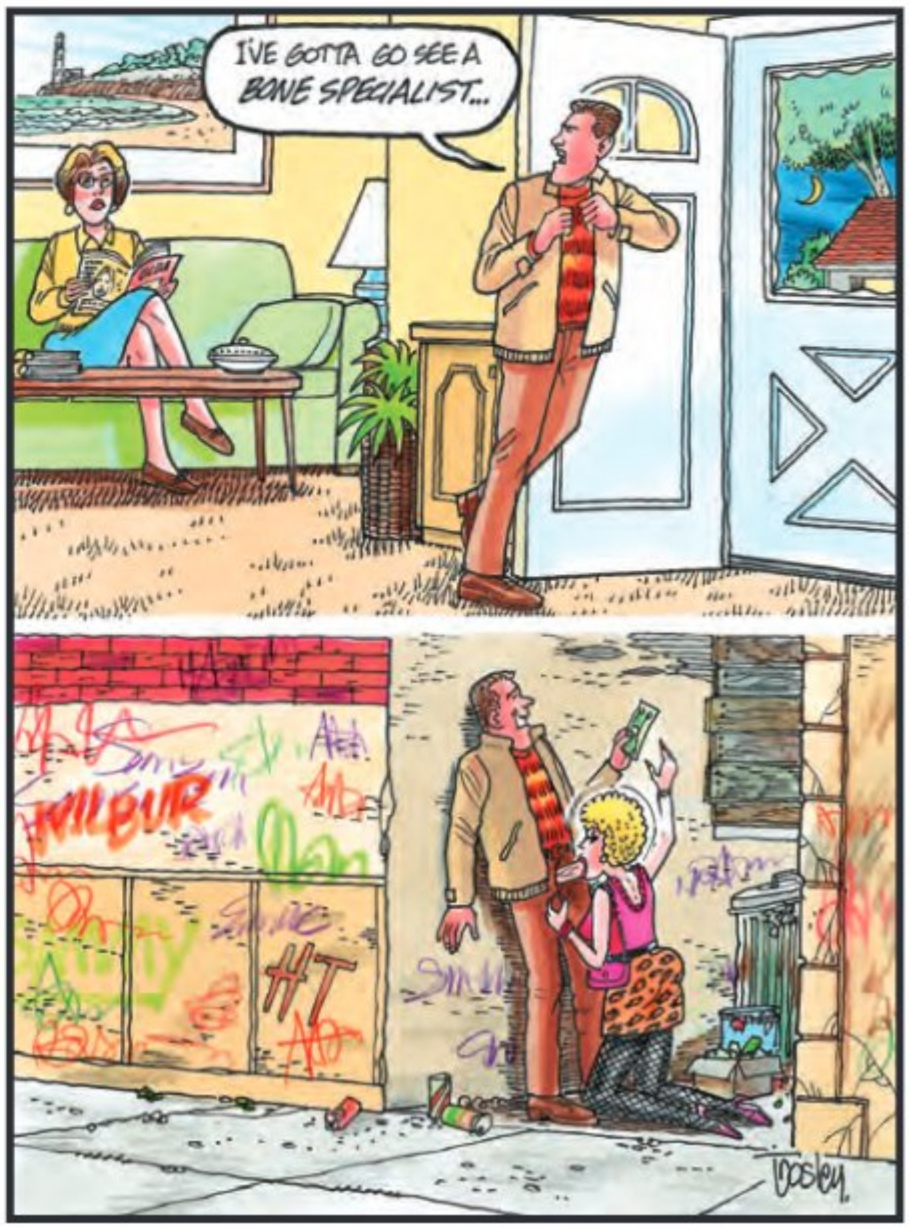
1. This is a hard one for many people, but **check body shame at the door**. If someone has chosen to have sex with you, odds are they find you attractive! Allow yourself to accept that and enjoy the experience. The best way to do this is to concentrate on the pleasure you feel through your body. Ask yourself, "What am I feeling?" Not, "What do I look like?" Spending too much time thinking about what your body looks like in certain positions will hinder the connection you have with your partner and the pleasure you can experience together.

2. **Be open to trying new things**, because you never know what will turn you on! When I first started doing sex work, I was confronted with all kinds of kinks that I had never considered before. Many of them I didn't think I would enjoy, but when it came down to it, they really got my juices flowing. And remember, saying yes to something once doesn't greenlight it forever.

3. Most importantly, **be generous and nonjudgmental with your partner(s)**. You may not share all of the same desires, but being open to each other will bring to light where your desires overlap. This doesn't mean doing things that you aren't comfortable with (some things can be a hard no); nor should anyone be shamed for their kinks. Good sex is ultimately not about technique, but about connection and communication.

Jessie Sage is a Pittsburgh-based writer and sex worker. She is the co-founder of Peepshow Magazine *and is currently writing a book about her experiences as a sex worker. JessieSage.com, Twitter: @Sapiotextual*


MARRIAGE COUNSELOR
THE FOOL CLAIMS I DON'T RESPECT HIM. BUT DON'T LISTEN TO HIM. HE'S ALWAYS BITCHING ABOUT SOMETHING.
WINNERS


I'VE GOTTA GO SEE A BONE SPECIALIST...
WILBUR
HT

"People say graffiti is ugly, irresponsible and childish…but that's only if it's done properly." **—BANKSY, ARTIST**

BRITNEY, LET'S TALK

Hi, Britney. Longtime fan, first-time open letter writer. We here at HUSTLER have been following your experiences closely and want you to know that we are here to offer our support, solidarity and, if you're interested, a platform to share your voice.

We also couldn't help but notice your recent Instagram posts of the topless variety. And we get it—freedom of speech, sexual or otherwise, is an inalienable right and worth fighting for. This conservatorship is some paternalistic bullshit.

We were moved, devastated actually, by your testimony in June and would consider it a privilege to help you tell your story in your own words.

You say that people who are worried about what you post only know half the story and it's a story that needs to be told. Please reach out to us on your own time, and together we can show the world everything they don't know about a woman who has had to fight all her life. You dictate the terms; we'll listen.

PHOTO BY SIMON HADLEY/ALAMY

"I go through life like a Karate Kid." —BRITNEY SPEARS, SINGER-SONGWRITER

LACTATION NATION

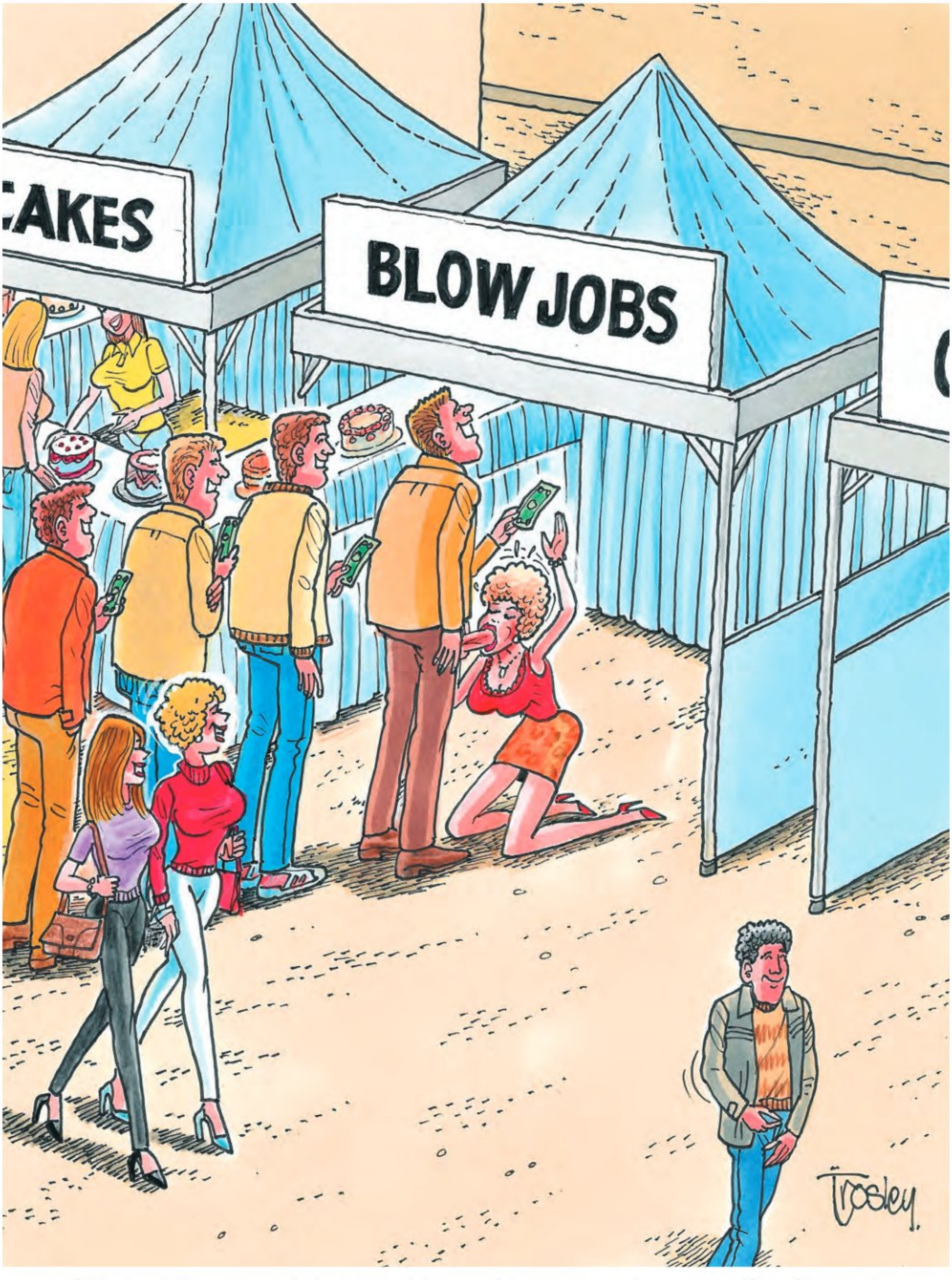
What would Freud have to say? Who cares about that fossil and his outdated theories. All that matters is what makes you happy, and if breastfeeding gets you there, then suckle to your heart's content (with consent, that is).

However you choose to experience it, either as a watcher or active participant, adult breastfeeding (ABF) can be sexual or not. Such is the case in India, where analysts have noticed a spike in Google search terms related to adult breastfeeding (ABF). Everyone has their own preferences and drives, but some interesting themes emerged in a *Vice* article from August that shed light on the complexity of this particular fetish.

In 2019, unemployment in India hit a 45-year high. Salary men were devastated and lost in a culture where men are the traditional providers. Seeking solace, some husbands instinctively gravitated toward the maternal comfort of their wife's breasts. But ABF is more than fetish and bigger than kink—for some, breasts are sacred; breasts are life.

On that note, if ABF is something that speaks to you and your partner, start slow. Baby steps, if you will. If your partner is nursing and is willing to share her baby's milk, great; otherwise, simulation can be just as rewarding. Next, find your community. You are not the only person in the world to have a breastfeeding fetish, and connecting with like-minded folks will give you the perspective and confidence to discover if it is for you. Check out local BDSM groups or even blogs dedicated to ABF.

As to technique, *latching* refers to the position of the mouth over the areola. Ideally, you want to create a seal with your mouth around the areola and not just the nipple. Use your tongue to press the nipple up against the roof of your mouth either to stimulate the flow of milk or to enhance your role-play. Watch your teeth! Rhythmic motion helps with relaxation. Tip: Lick it like you would a clitoris. Remember, it isn't so much about sucking as it is drinking from the breast. And finally, while it's perfectly fine for a woman to breastfeed her child in public, you are not a child.


AKES
BLOW JOBS
Trosley

"She's doing so much better this year! Last year she was selling kisses."

AGATHA VEGA

TALK DIRTY

PHOTOGRAPHY BY
DAVIDE ESPOSITO

I can be dramatic, and when I actually feel someone's desire, that turns me on like nothing else. Big surprise, I'm an exhibitionist. The adrenaline rush of being discovered fucking in a taxi or on a bus is just delicious. I've always loved touching myself, and I crave an audience—I want people to watch me come. If my partner talks dirty or gets a little spank-happy, all the better—I climax superfast. I'd really love to try an orgy next. Basically, I'm a crazy girl who likes to have fun. But be forewarned: I'm super jealous when I have a boyfriend."

AGATHA'S VITAL FACTS

HOME COUNTRY: **Venezuela** | AGE: **23** | HEIGHT: **5-5** | MEASUREMENTS: **34B-23-35**
FAVORITE POSITIONS: **Spoon and doggy** | TWITTER: **@AgathaVegaaofc**

IN THE BEGINNING:
THE ORIGINS OF COVID-19

BY TRAVIS KELLY

SECURITY PERSONNEL KEEP WATCH OUTSIDE WUHAN INSTITUTE OF VIROLOGY DURING THE WHO INVESTIGATION. PHOTO BY REUTERS/ALAMY.

WAS COVID-19 TRANSMITTED FROM ANIMALS TO HUMANS, OR DID WELL-MEANING SCIENTISTS UNLEASH A FRANKENSTEIN VIRUS ON THE WORLD?

Soon after the beginning of the COVID-19 pandemic, in February 2020, the prestigious British medical journal *The Lancet* published a letter signed by 27 public health experts vowing, "We stand together to strongly condemn conspiracy theories suggesting that COVID-19 does not have a natural origin." For most of the following year, as COVID infections and deaths soared worldwide, that belief—that the pandemic was a natural accident, as unavoidable as an act of God—was the gospel truth, and all who doubted it were just ignorant crackpots.

That premature certainty has given way to a more evenhanded and scientific attitude: There are now two competing theories about COVID-19, and neither has been proven or disproven beyond a doubt so far. The novel coronavirus may well have been zoonotic (transmitted from animals to humans), or it may have been a bioengineered virus that accidentally leaked from an experimental biolab. We know the latter theory was not concocted by some tin-foil-hat-wearing sci-fi nerd, because this type of research has definitely been conducted in the past, and it appears to have been conducted at the Wuhan Institute of Virology (WIV) lab in China, in the very city where the first SARS CoV-2 cases were detected. >>

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1956
WUHAN INSTITUTE OF VIROLOGY, CAS

A large proportion of the first COVID cases were discovered in Wuhan's Hunan Wholesale Seafood Market, a "wet market," where a zoo of dead and live wild animal meats, including bats, are sold in the open air and the hygiene is not quite up to your local Kroger's refrigerated standards. These types of markets have been implicated as the petri dishes for COVID-19's predecessors: SARS in 2002 and MERS in 2012, both viruses that originated in bats. SARS jumped to civets and MERS jumped to camels first before both started infecting humans. In their dark, damp caves, dense bat colonies and the tons of guano piling up below them are great incubators of novel pathogens. (The Ebola virus is believed to have originated in the family Pteropodidae fruit bats.) But bat genetics are still quite distant from human genetics; it seems that bat coronaviruses have to evolve up the biological ladder in an intermediate host—some larger mammal with four limbs and no wings—before they can make us sick. A wet market offers perfect opportunities.

So it was natural to assume that the COVID-19 bat virus made the same leap. It was theorized that civets were again the intermediate culprit. Except that no infected civets were found. Then pangolins were fingered. But no infected pangolins have been located either. Now, closing in on two years since the pandemic began, no intermediate host has been discovered, despite serious efforts by Chinese government scientists who have a strong incentive to find one. The zoonotic theory, like an act of God, would let everybody off the hook. Scientists across the world now agree that COVID-19 did not originate in the Wuhan wet market—almost half of the early victims had no connection to it. The Wuhan wet market was the first amplifier, not the womb of the pandemic. It came from somewhere else.

THE WUHAN WET MARKET WAS THE FIRST AMPLIFIER, NOT THE WOMB OF THE PANDEMIC. IT CAME FROM SOMEWHERE ELSE.

Comedians often have a way of cutting through the clutter and getting down to core truths; Jon Stewart did this on Colbert's *Late Show* recently when he said, "The disease is the same name as the lab!" Meaning that the connection—a deadly new human-infectious bat virus emerges in the same city where a lab was bioengineering bat viruses to be more infectious—might be more than a coincidence.

The article that really broke the ice built up around the Lab Leak theory was published in January of this year, by Nicholson Baker in *New York* magazine. Baker is not a scientist, but a novelist and essayist/journalist who had seriously studied all of the known data about the emergence of COVID-19. The magazine's fact-checkers spent a month vetting the article, and a draft was shared with several scientists, including two molecular biologists favoring the zoonotic theory. "A lab accident—a dropped flask, a needle prick, a mouse bite, an illegibly labeled bottle—is apolitical," writes Baker. "Proposing that something unfortunate happened during a scientific experiment in Wuhan—where COVID-19 was first diagnosed and where there are three high-security virology labs, one of which held in its freezers the most comprehensive inventory of sampled bat viruses in the world—isn't a conspiracy theory. It's just a theory." He goes on to note that in a span of four years—2008 through 2012—over 1,100 laboratory accidents involving dangerous viruses, bacteria and toxins were reported to U.S. federal regulators. China has also experienced a number of leaks. The SARS virus has escaped from labs in Beijing, Taiwan and Singapore no less than four separate times!

The Wuhan Institute of Virology is home to Shi Zhengli, known as the Chinese "bat woman," the leading scientist investigating bat viruses in the country where they seem to hatch like nowhere else. Dr. Zhengli had focused her research on bats in southern China's Yunnan province, where she recovered the closest known relative of SARS CoV-2 from a mine shaft in 2013, then transported the viral fragments to her lab in Wuhan. When COVID-19 infected its first known victims in Wuhan in late December 2019, she was shocked. "I had never expected this kind of thing to happen in Wuhan, in central China," she said. The direct ancestor of the deadly new virus was born in that Yunnan mine shaft years earlier and 940 miles away from Wuhan. How did it make that giant leap without infecting any other cities or towns along the way in densely populated China? Or any other bat colonies, for that matter? Chinese scientists have never found a bat cave with the actual SARS CoV-2 virus—only the close relative in that Yunnan mine shaft. And when it got to Wuhan, how did it make another huge evolutionary leap—infecting humans without going through an intermediate host, like all other bat coronaviruses before it?

Though Dr. Zhengli forcefully denies that she or the lab did anything wrong, the January *New York* magazine article states that from 2016 through 2019 those mine-shaft viruses were taken out of the freezer and experimented with several times. If so, this may have constituted what is known as "gain of function" (GOF) research:

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ANIMAL AND SEAFOOD MARKET IN WUHAN, CHINA. PHOTO BY AMNAT/ALAMY.

genetically modifying a virus to make it more contagious and/or deadly, trying to simulate what nature might do and thus get a step ahead of nature—a sort of preemptive strike, enabling faster development of potential vaccines and treatments. In 2000 Dutch scientists genetically modified the spike protein of a mouse coronavirus so that it would only attack cats. It doesn't take a genius to recognize this is extremely dangerous, especially if your target population is not cats but *homo sapiens.* What if your Frankenstein monster leaks, like viruses have leaked from even the most secure labs many times in the past?

That's why GOF research was once prohibited in America by the National Institute of Health (NIH). They declared a moratorium in 2014, after 300-plus scientists, known as the Cambridge Working Group, demanded a pause "until there has been a quantitative, objective and credible assessment of the risks, potential benefits and opportunities for risk mitigation, as well as comparison against safer experimental approaches." But there was a footnoted loophole on page 2 of the moratorium stating that an exemption could be "obtained if the head of the USG [United States government] funding agency determines that the research is urgently necessary to protect the public health or national security." In an interview with *Independent Science News* molecular biologist Richard Ebright, Ph.D., claims that the NIH Director Francis Collins and the NIAID (National Institute of Allergy and Infectious Diseases) Director Anthony Fauci issued some exemptions to the moratorium, and in December 2017 the moratorium was completely lifted, after some heavy lobbying by interested parties.

One of those parties was the nonprofit EcoHealth Alliance, run by British-born scientist Peter Daszak. In 2014 the NIH awarded EcoHealth Alliance grants that totaled $3.7 million over the next six years to study bat coronaviruses; $600,000 of that money was eventually channeled to the Wuhan Institute of Virology, an approved collaborator in the project that also involved Ralph S. Baric, a researcher at the University of North Carolina. Baric taught Shi Zhengli how to engineer bat coronaviruses to infect other species. In a December 2019 interview with the podcast *This Week in Virology*, Peter Daszak discussed genetically manipulating bat coronaviruses in the lab using Baric's research. The result are "chimeras" (bioengineered viruses); in some experiments

中国科学院
WUHAN INSTITUTE

THEA FISCHER AND PETER DASZAK, MEMBERS OF THE WHO TEAM TASKED WITH INVESTIGATING THE ORIGINS OF THE CORONAVIRUS. PHOTO BY REUTERS/ALAMY.

they are tested out on "humanized" mice—those with transplanted human genes, cells, tissues and/or organs.

That sounds suspiciously like gain-of-function research. Although Anthony Fauci has publicly stated that the Lab Leak theory should be seriously investigated, in a contentious public hearing with Senator Rand Paul, he denied that the U.S. had ever funded GOF research at the Wuhan lab. Subsequently, Senator Paul announced that he would file a criminal referral to the Department of Justice against Fauci for lying to Congress. It may be mainly a semantic dispute, but Paul cited a research paper by a Wuhan scientist reviewed by MIT biologist Kevin Esvelt, who concluded that "certain techniques that the researchers used seemed to meet the definition of gain-of-function." And Daszak's December 2019 interview reads like a confession. Although Daszak has done considerable good work studying global pandemics, his role in this story lacks such clarity.

The Lancet letter mentioned at the beginning of this article (that denounced anything beyond the zoonotic hypothesis as unfounded "conspiracy theory") was secretly organized by Daszak. This letter was used by Facebook when it was censoring any mention of the Lab Leak hypothesis. When the World Health Organization sent a team to China earlier this year to investigate the pandemic's origins, Daszak was on board. The WHO team concluded that a lab leak was "extremely unlikely." But the investigation was widely condemned as a Potemkin village exercise; Chinese authorities had not allowed the investigators access to the Wuhan lab's personnel, records, viral samples and other critical data.

Needless to say, Daszak operating in these roles amounts to a severe conflict of interest—like a detective investigating a murder in his own nuclear family. And his obfuscation goes far beyond even these escapades. Last April, Republicans on the House Energy and Commerce Committee sent Daszak 34 questions about EcoHealth Alliance's funding—with American taxpayer money—of research at the WIV lab. By the stipulated deadline of May 17, he had failed to respond to any of the questions, and his stonewalling has continued as of this writing. When a journalist with the *Daily Mail* showed up at his million-dollar mansion in upstate New York to get some answers, he told the journalist, "You need to remove your car from our drive right now, leave >>

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THE U.S. NATIONAL CENTER FOR MEDICAL INTELLIGENCE SENT OUT AN ADVISORY TO AMERICAN MILITARY PERSONNEL POSTED OVERSEAS IN NOVEMBER 2019 THAT A STRANGE NEW CONTAGION WAS RAVAGING THE REGION AROUND WUHAN—NEARLY TWO MONTHS BEFORE COVID-19 WAS OFFICIALLY RECOGNIZED.

the area and never come back. Goodbye, I have no comment." Daszak then returned to his porch, where he phoned police, who arrived moments later.

Chinese authorities have blown their own smoke screens over the mystery. The "bat woman" Shi Zhengli has asserted that no researchers or students in her lab fell ill in late 2019, and they would logically have been the first victims if there had been a lab accident. But this claim was false. In January of this year, the U.S. State Department announced receipt of evidence that three researchers at the WIV lab had been hospitalized with flu-like symptoms in the fall of 2019. A U.S. intelligence agency, the NCMI (the National Center for Medical Intelligence), sent out an advisory to American military personnel posted overseas in November 2019 that a strange new contagion was ravaging the region around Wuhan—nearly two months before COVID-19 was officially recognized.

Dr. Shi Zhengli has persistently denied that the WIV lab is at fault. But consider what happened to Dr. Li Wenliang. He was the first whistleblower about a new epidemic in Wuhan. For his troubles, the local police told him to shut up and stop spreading false accusations and rumors or face serious consequences. He eventually died from the coronavirus. To further thwart the WHO investigation and other inquiring minds, Chinese authorities have purged all of Zhengli's research papers from the internet.

So far, this is mainly circumstantial evidence. To prove the case one way or another, it's going to take forensics: examining the genome of SARS CoV-2. Early on, an argument against the Lab Leak theory was that the virus displayed no telltale fingerprints of bioengineering. But veteran *New York Times* science journalist Nicholas Wade demolished these objections in a *Bulletin of the Atomic Scientists* article published last May. He noted that the latest methods of bioengineering, using "no-see-um" or "seamless" techniques, leave no fingerprints. Also in May, two European scientists, Angus Dalgleish and Dr. Birger Sørensen—who had been studying the virus for vaccine production—claimed to have found, if not the fingerprints, then the DNA evidence of genetic modification: a row of four adjacent amino acids on the SAR-CoV-2 spike protein, all with positive charges. Like magnets, charged amino acids with like charges (++) repel each other, and four of them side by side would almost never occur in nature, say the researchers. Two other scientists, Stephen Quay and Richard Muller, stated in a *Wall Street Journal* article that a certain sequencing pattern in the SAR-CoV-2 genome—CGG-CGG—"has never been found naturally," while it is known to be a combination used by GOF experimenters.

So where does the evidence leave us? The Lab Leak theory has not been proven beyond a shadow of doubt, but until the "natural origin" proponents produce the elusive intermediate host—civet, pangolin, racoon or whatever—that the zoonotic theory depends on, an abundance of evidence does point to the leak of a GOF chimera from the Wuhan lab. If there is anything conspiratorial about the theory, it's a conspiracy of the guilty parties doing what all guilty bureaucracies do: CYA, cover your ass. And if the asses happen to be the two biggest superpowers on Earth, the incentive and ability to CYA is magnified. As *Washington Post* columnist Josh Rogin notes, "There's no statute of limitations on 3 million deaths worldwide." But trillions and trillions of dollars in possible lawsuits for mortality and economic damages from every country on the planet would be an impossible nightmare to settle. Lawyers would proliferate more virulently than COVID!

Unfortunately, the whole mystery has been mired in politics, domestic and international. While POTUS, Donald Trump suggested that the virus might have leaked from a Chinese lab, and his association with the idea made it toxic to most of the mainstream media, Democrats and all who despised the Orange Buffoon. Now that he's gone, cooler heads have prevailed, but there is still a partisan divide: It's mainly Republicans who push the Lab Leak hypothesis, while most Democrats remain loyal defenders of Anthony Fauci. Internationally, Xi Jinping's administration spins the Lab Leak theory as hostile Western powers trying to scapegoat and defame China.

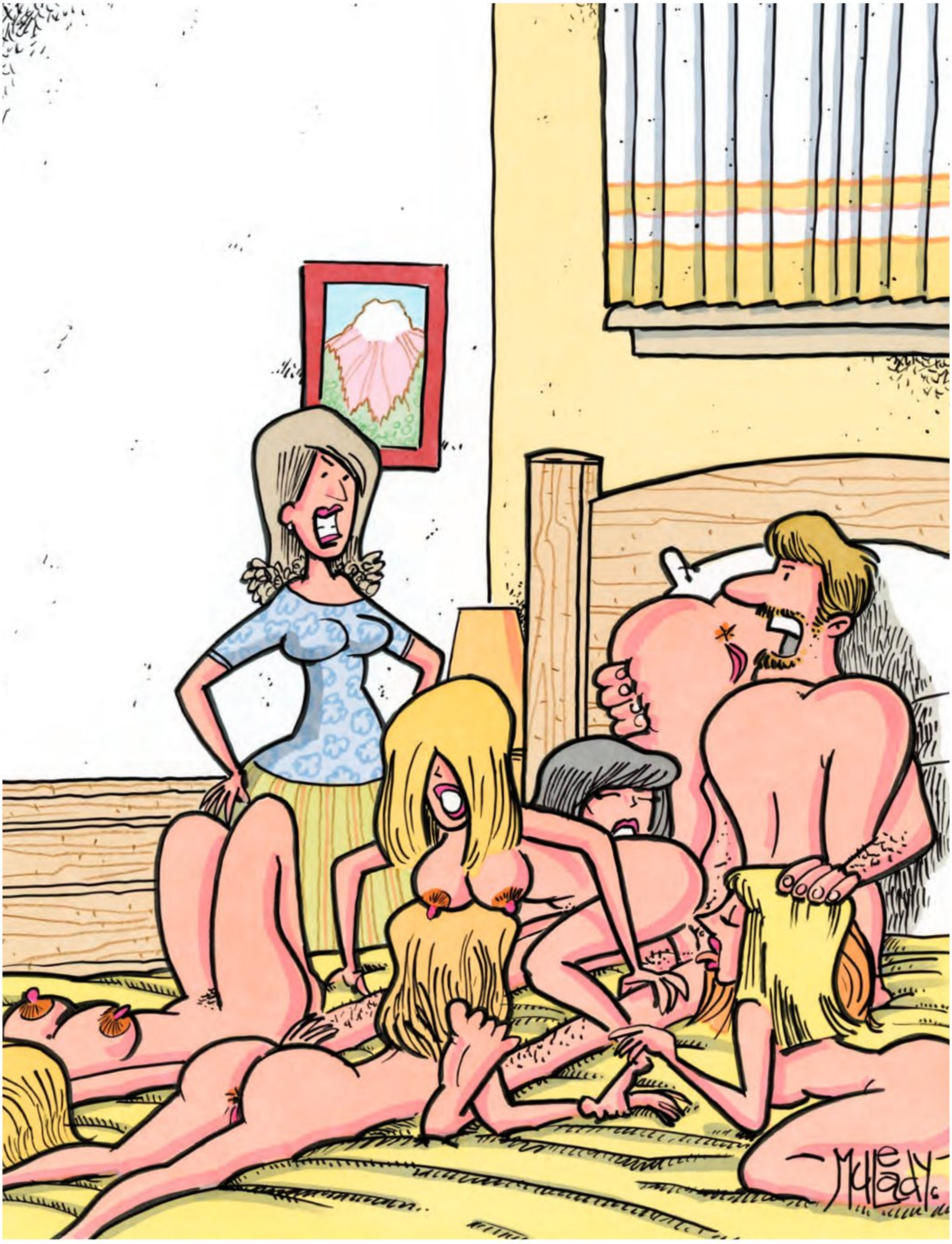
Without a conclusive answer about the origin, there are still vital lessons we must learn from this horrible pandemic: Even if GOF research is not responsible for COVID-19, it is quite capable of producing something similar or even worse—something like the bubonic plague that killed off a third of the human population in the Middle Ages. Trying to play God, we might end up playing the devil instead. It should be painfully obvious by now that keeping a lethal microscopic virus locked up with 100% safety in a lab is impossible; it's not a like a tiger escaping from the zoo that you can easily find, catch or kill—a killer virus can escape undetected, and then it's too late to stop it from spreading.

The 300-plus scientists who advocated for the moratorium on GOF research were right. It should never have been lifted, and it needs to be reinstated, globally, with effective treaties and no exemptions, because this research has provided only risks and no benefits; as far as is known, no GOF research was used to aid the production of the many vaccines developed to fight COVID-19 or any other countermeasures—the whole rationale for this risky research.

A second lesson to learn concerns the spreading virus of media censorship in this country, perpetrated mainly by the high-tech media giants, but also infecting our universities and mainstream media. In the American system, guilty criminals sometimes go free due to procedural violations by law enforcement, like illegal searches and seizures. It's lamentable, but that's the only way laws deterring an oppressive police state can be upheld. In the same manner, we may have to tolerate some bad speech to protect the free speech rights of all and reap the benefits of uncensored inquiry. We have to acknowledge that sometimes hallowed eggheads, talking heads and credentialed authorities are blinded by peer pressure and groupthink; they turn out to be wrong, and the mavericks and so-called "conspiracy theorists" turn out to be right. This is how science has progressed ever since Aristotle—against the prevailing conventional wisdom.

On his *Real Time* show, Bill Maher summed it up best, referring to Facebook and Google/YouTube banning any post about the Lab Leak hypothesis for months: "Well, you were wrong, Google and Facebook! We don't know. The reason why we want you is because we're checking on this shit!" Google defended the censorship, stating they only wanted "authoritative" information from the CDC and WHO showing up in search results. "That's who I'm checking on!" Maher blasted. "The WHO has been very corrupt about a lot of shit, and the CDC has been wrong about a lot of shit!"

We have enough problems in the world now without adding killer Frankenstein viruses to the mix. And we will not obtain the knowledge necessary to solve these problems if Silicon Valley hipsters with no science degrees continue acting as our unofficial Ministry of Truth.

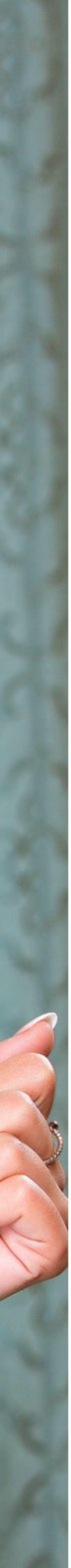


"I'm doing my part to reach herd immunity and halt the spread of COVID.
What are *you* doing besides bitching about it?"

JAYE
SUMMERS

RAY OF SUNSHINE

PHOTOGRAPHY BY
VICTOR LIGHTWORSHIP



I live to be outdoors and in the sun. If I can't have a D, then vitamin D will hold me over! There's just something about warm weather that fills me with joy. I also like smoking a little weed, reading books and blurting out spoilers in movies. I hate that I'm the type of person who can't STFU and not give away the ending. But I can't help myself. How did I end up this way?

"I've been a porn fan for years, and there are a lot of men and women in the industry who I admire. It's hard for me to name a favorite because there are so many greats! I'm really thankful I get to perform, and I hope to keep people coming for a very long time. My advice to any newbie is to take care of yourself. That means everything—your mind, body and spirit. Find people who are passionate and who can push you to be your best by making you feel comfortable."

JAYE'S VITAL FACTS

HOMETOWN: **Raleigh, North Carolina** | AGE: **26** | HEIGHT: **5-6** | MEASUREMENTS: **32B-24-32**
FAVORITE POSITION: **All of them** | TWITTER: **@SunJayeSummers**

THE GREAT OUTDOORS

As the bleak cold of winter approaches and we become prisoners to our heated homes, HUSTLER takes time to celebrate the women who go au naturel in nature, the true wonders of our world.

RAHYNDEE JAMES
JULY '17

ZAZIE SKYMM &
TIFFANY TATUM
SEPTEMBER '19

DEIDRE HOLLAND
FEBRUARY '90

AVERY ADAMS
DECEMBER '04

BETTY SUE & FALLON
HOLIDAY '03

TANYA
APRIL '86

LEXIS
AUGUST '05

ERIKA
MARCH '07

NOVA LANE
JANUARY '19

BLAKE BARTELLI
JANUARY '16

KIERA WINTERS
MARCH '17

NO TALKIN
TODAY

MINA
MOON

GET LOUD

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

301

My mother is Korean, and we are super close. Because of her, it's always been my dream to travel to Korea and learn the language and more about my culture. My Asian heritage is the main reason I chose my stage name, Mina Moon. I want people to know that I am Korean, and I think Mina Moon sounds nice.

"When I'm on camera, I masturbate traditionally, with toys or fingers, but at home I get off by humping a pillow close-legged. It's easy that way, and I can come fast, like 10 or 20 times a day. I learned that method at summer camp, because when you're there, you share a room with a bunch of girls, and you sleep in a bunk bed. I had to learn how to be sneaky.

"Having sex with a partner is different—I like to be dominated and hear dirty talk. Call me a little slut. Don't be afraid to get loud!"

Call
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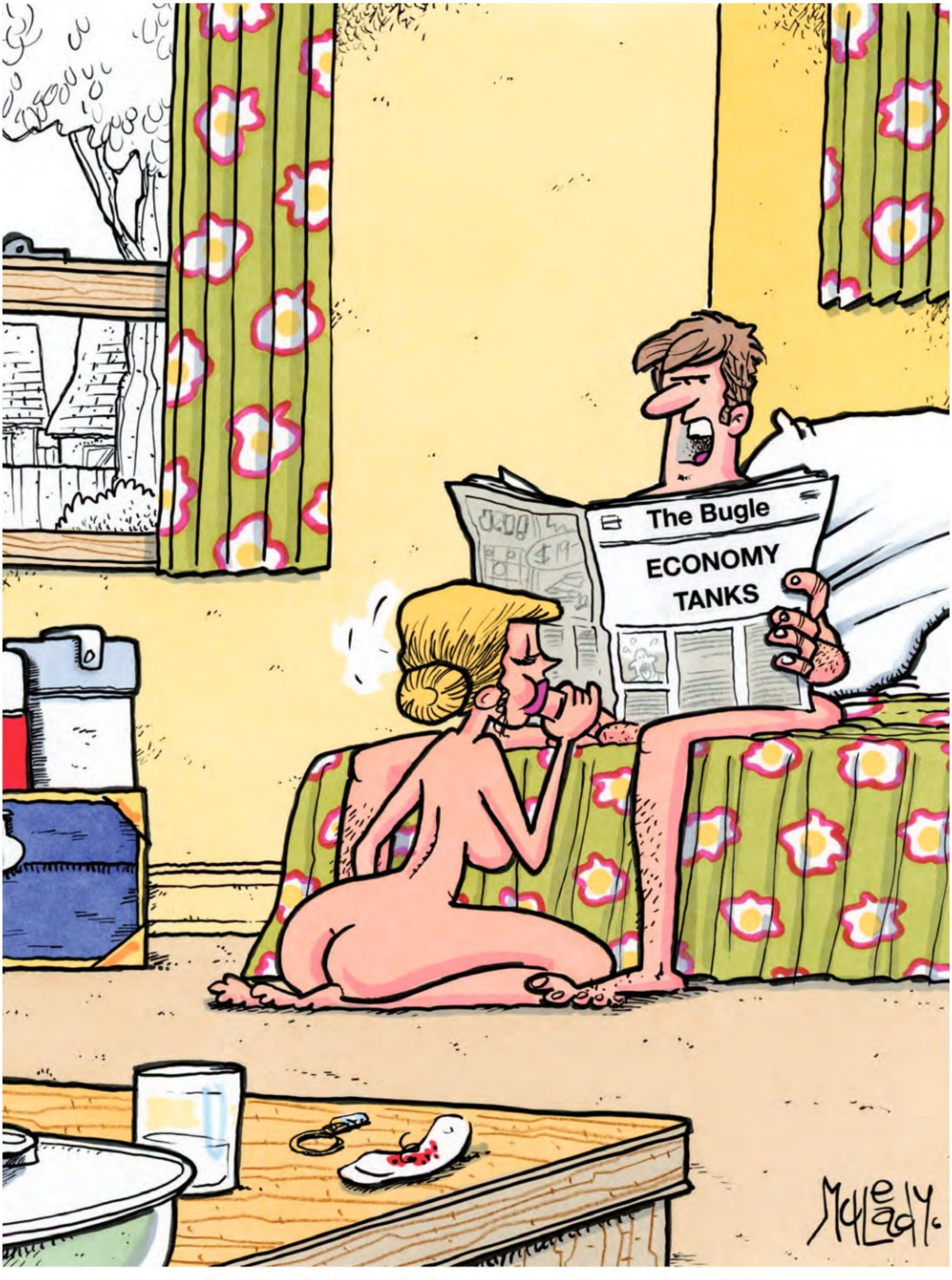
B010

$0.99-$2.99 per/min. Premium & access fees may apply. Adults 18+.

ROUGH DAY, BABE?
CALL & STRETCH MY ASSHOLE NOW!
1-800
ANAL SEX!
2 6 2 5
7 3 9
TAKE YOUR STRESS OUT ON ME!
B009

$0.99-$2.99 per/min. Premium and access fees may apply. Adults 18+.


The Bugle
ECONOMY
TANKS
McLeady.

"You remind me of the economy. You both suck."

ANGEL YOUNGS

CRAZY COOL

PHOTOGRAPHY BY
THISYEARSMODEL.COM

I've always been sexual, and I've always been stubborn in my ways. I've changed a little—grown and all that—but I'm still the goofy whore I've always been. If it tells you anything, "Crazy Bitch" by Buckcherry is my favorite song.

"I don't think I have many hobbies besides fucking. I take it very seriously, and honestly, it's the only thing I want to do. I'm just trying to be one of the best performers, and I know I'm going to get there, so this is going to be a fun ride.

"My ideal lover off camera would be a mature person who isn't too emotional and who fucks me exactly how I like it. How I like it best is doggy-style, with my back being pushed down so I can't move. Really, if the sex is bad, I don't see a relationship working out.

"That said, I am a hopeless romantic. I love my eyes, because they are sexy and can stare into your soul, and my tits, because they are fun to play with."

I only have one hobby...
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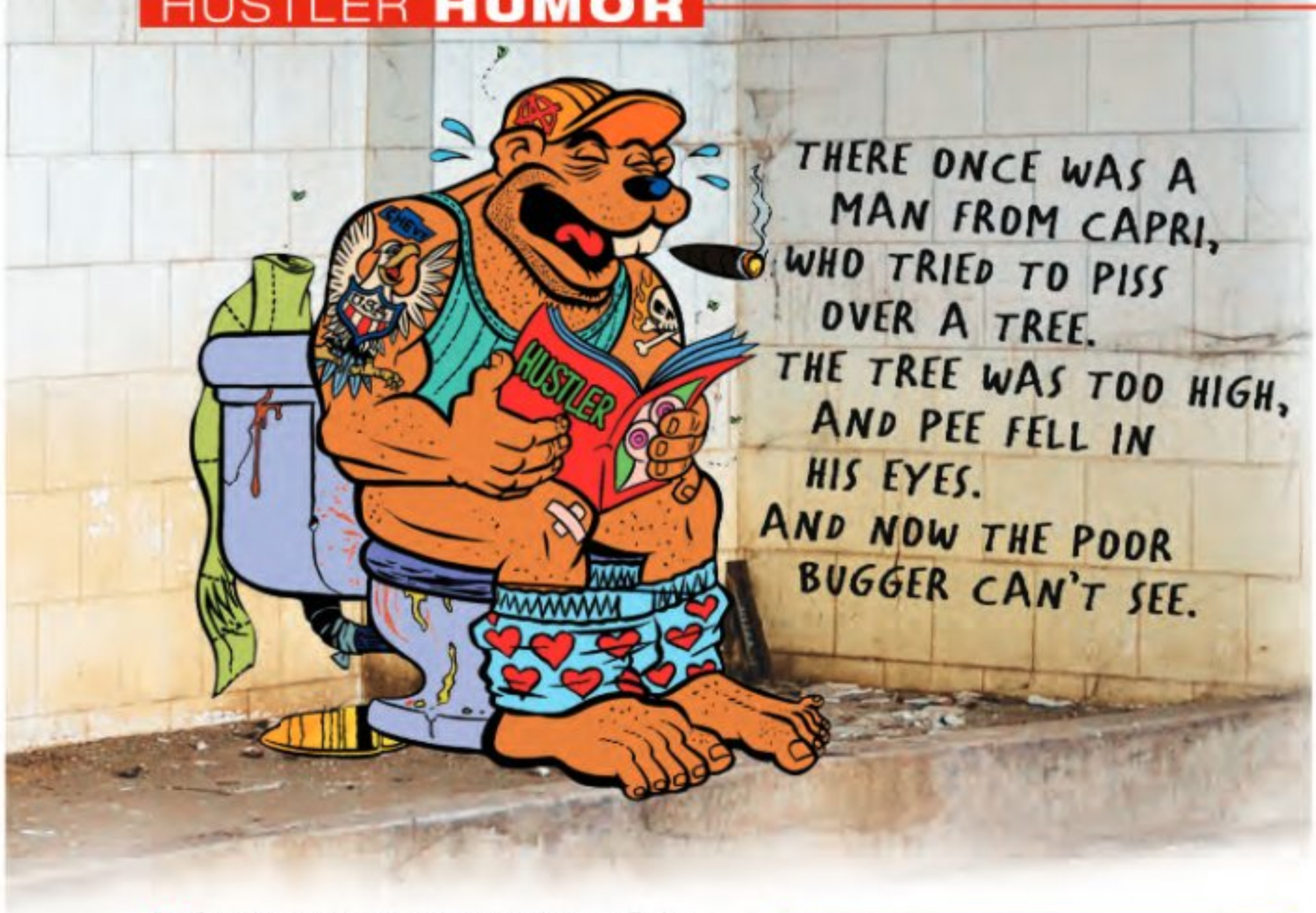
ANGEL'S VITAL FACTS

HOMETOWN: **Austin, Texas** | AGE: **19**
HEIGHT: **5-6** | MEASUREMENTS: **34DDD-25-35**
FAVORITE POSITION: **Doggy**
TWITTER: **@AngelYoungsXXX**
INSTAGRAM: **@TheRealAngelYoungs**



A freight train hit a bus carrying Catholic schoolgirls, and they all perished. After ascending to heaven, the girls lined up and were greeted by Saint Peter at the pearly gates. Pointing to one girl, he asked, "Jessica, have you ever had any contact with a penis?"

Jessica giggled, then shyly answered, "I once touched the head of one with the tip of my finger."

Saint Peter said, "Okay, dip the tip of your finger in the holy water and pass through the gates."

He next asked another arrival, "Jennifer, have you ever had any contact with a penis?"

The girl was a tad reluctant but finally confessed, "One time I fondled and stroked a penis."

Saint Peter remarked, "Okay, dip your entire hand in the holy water and pass through the gates."

All of a sudden there was some commotion in the line, and a girl pushed her way to the front. "Lisa!" Saint Peter bellowed. "Why are you in such a hurry?"

"If I'm gonna have to gargle that holy water," Lisa explained, "I want to do it before Tiffany sticks her ass in it."

Kristin's husband Daniel always insisted on making love in the dark. After obliging him for 20 years, Kristin finally turned on a bedroom light one night and found Daniel holding a huge dildo. "You impotent, limp-dicked bastard!" she screamed. "How could you deceive me all these years?!"

Daniel looked his wife straight in the eye and calmly said, "I'll explain the dildo; you explain the kids."

Question: What do you call a gay guy from the Deep South?

Answer: A homo-sex-y'all.

The boss had to lay somebody off, and he narrowed the list down to Mary or Jack. It was a hard decision because both were excellent employees. Rather than flip a coin, the boss decided he would fire the first one who used the water fountain the next day.

Mary came to work the next morning with a horrendous hangover. She immediately went to the water fountain to take some aspirin. The boss approached her and said, "Mary, I've never done this before, but I have to lay you or Jack off."

"Could you jack off?" Mary murmured. "I feel like shit this morning."

Tina ran out to the yard, where her father was about to start cutting the grass. "Daddy, what's sex?" the little girl asked.

Her startled father sat Tina down and told her about the birds and the bees. Then he thought, *What the hell?* He mentioned intercourse, conception, sperm and eggs. Covering a wide range of topics, he went on to tell her about puberty, menstruation, erections and wet dreams. By the time her father was finished, little Tina was awestruck with this sudden influx of bizarre new knowledge.

Finally her dad asked, "Why did you want to know about sex today?"

Tina replied, "Oh, I almost forgot. Mommy said to tell you that lunch will be ready in a couple of secs."

Sam announced to his wife, "Amy, I've got a problem."

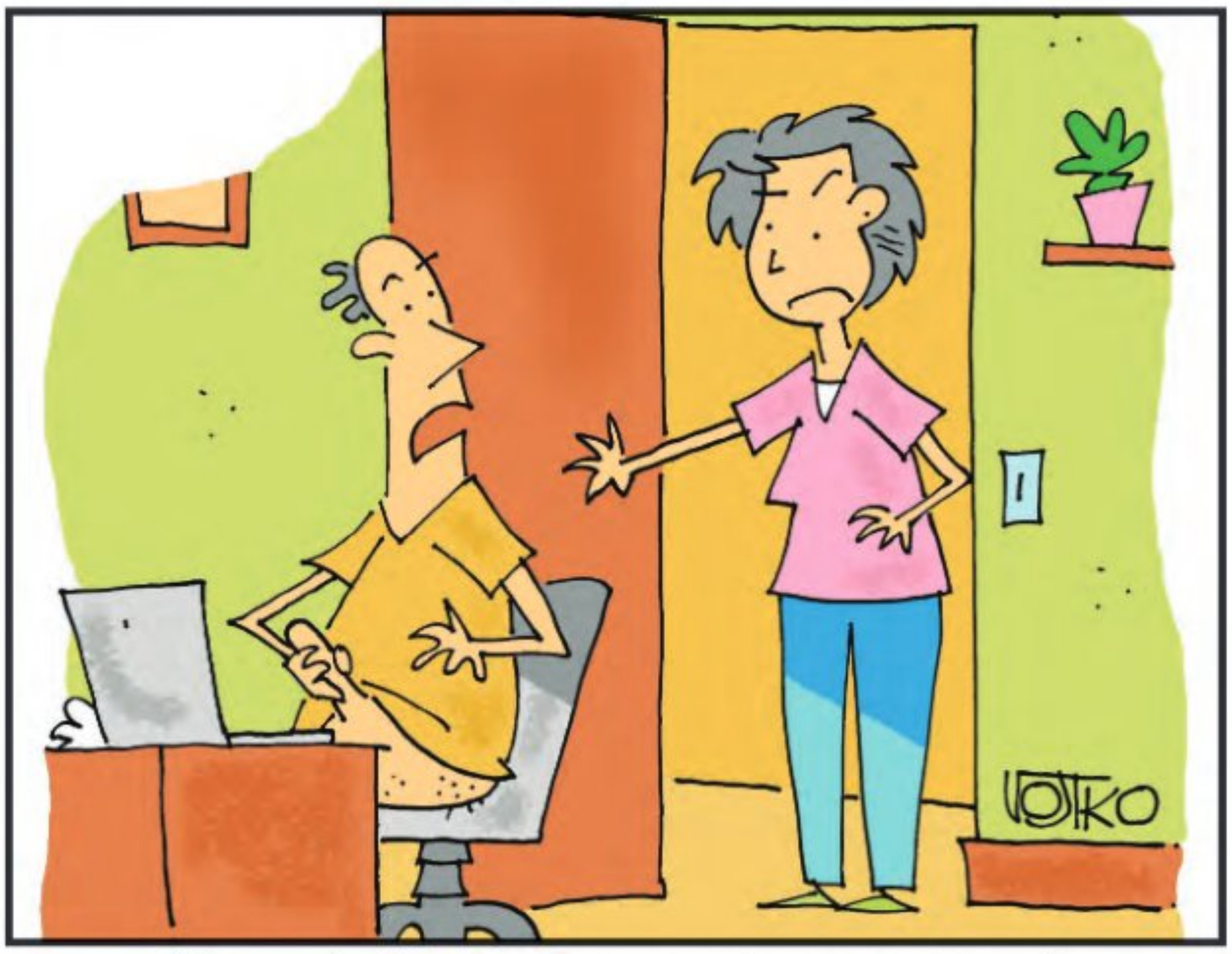
"No, dear, *we* have a problem," Amy responded. "We are married, we are a unit, and your problem is my problem. We are in this together."

Overwhelmed, not to mention very relieved, Sam muttered, "It's hardly worth mentioning now."

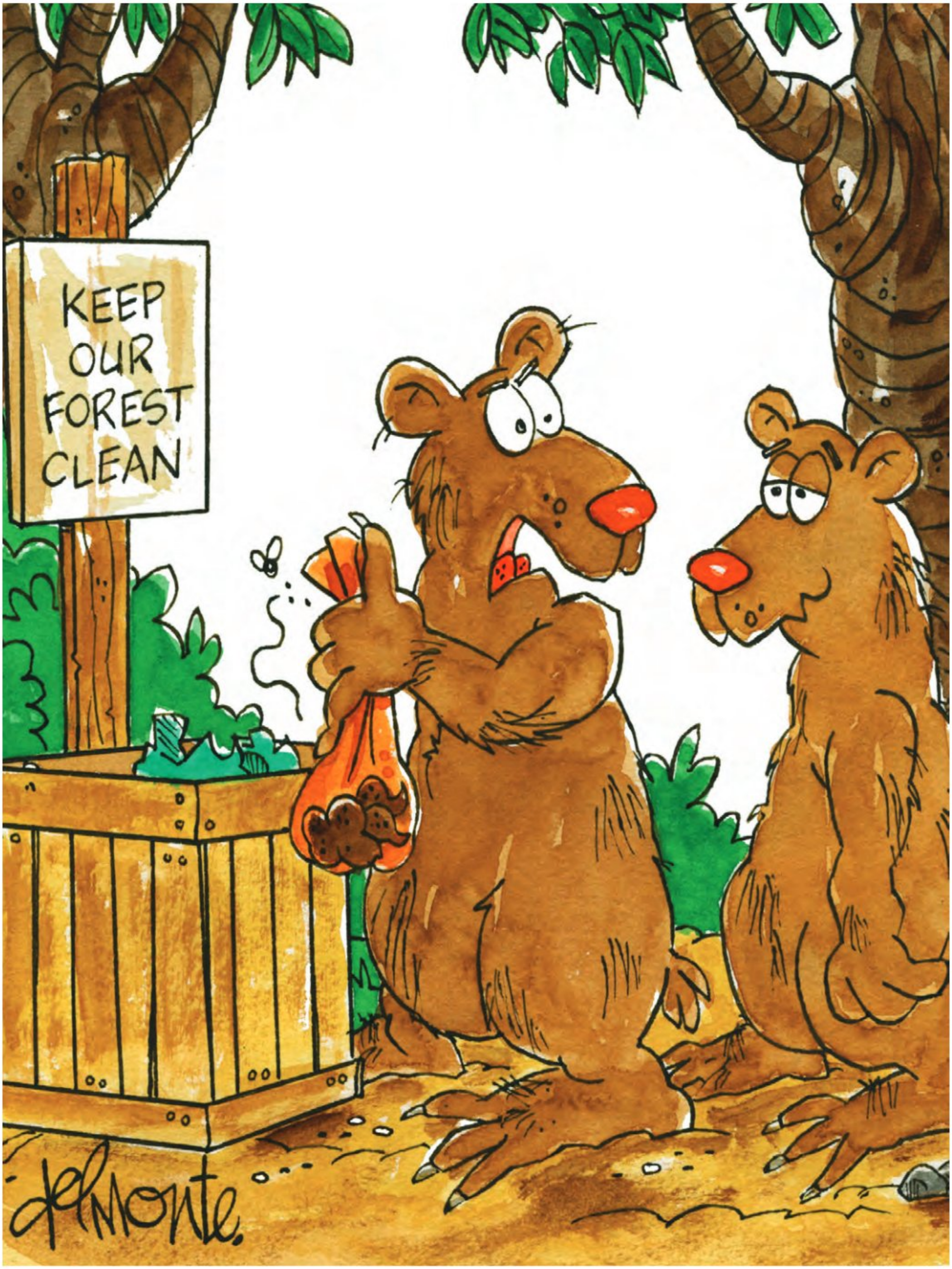
But Amy was insistent. "What's the problem?" she demanded.

Sam then admitted, "*We* got your sister pregnant."

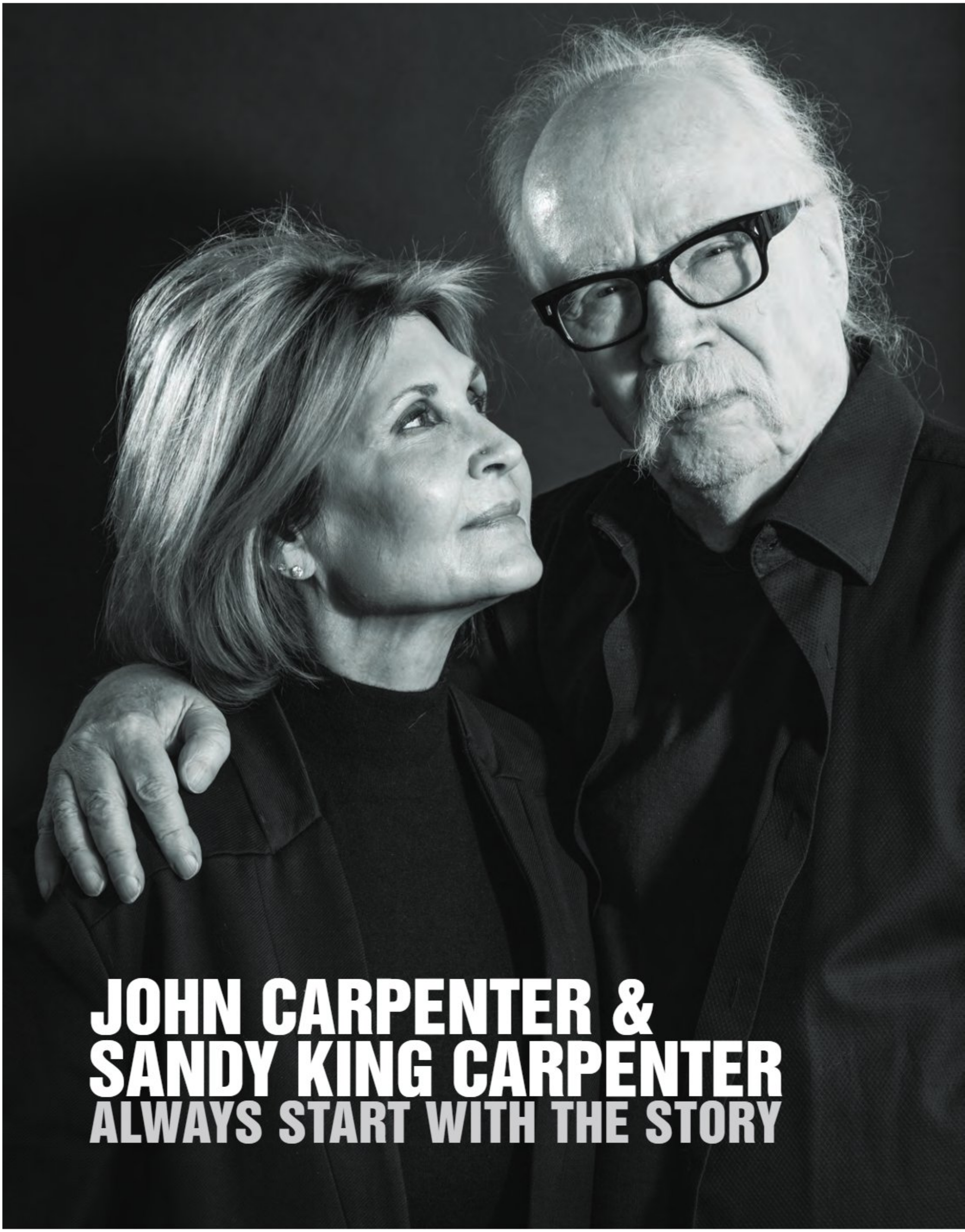
HUSTLER Humor jokes are provided by our readers. If you've heard a gut-buster lately, send it to HUSTLER Joke Page, 8484 Wilshire Blvd., Suite 900, Beverly Hills, CA 90211, or by email to *HUSTLER@LFP.com*. If we print it, we'll send you 25 bucks!



"Please don't question my workout practices..."


KEEP
OUR
FOREST
CLEAN
delmonte

"I miss the good old days, when I could just shit in the woods!"



JOHN CARPENTER & SANDY KING CARPENTER

ALWAYS START WITH THE STORY

John Carpenter is one of the best-known storytellers of our time. As a horror filmmaker, he has written, directed and in many cases scored numerous classics. Think *Halloween*, *The Fog*, *The Thing*, *Christine* and *Prince of Darkness*. His filmography includes notable entries in other genres as well: Cult faves and critically acclaimed films like *Dark Star*, *Assault on Precinct 13*, *Escape From New York*, *Starman*, *Big Trouble in Little China* and *They Live* demonstrate his versatility.

In recent years Carpenter has predominantly focused his creative energies on music. He has produced three albums in his *Lost Themes* series, has been composing music for the current trilogy of sequels in his *Halloween* franchise and toured. Additionally, he has become a prolific comic book writer, and his name rides above the titles of several series produced by Storm King Comics—the publishing arm of Storm King Productions, which is owned and run by John and his wife, Sandy King Carpenter. Now the storytelling couple has partnered with audio entertainment production company Realm to produce three horror stories for their platform.

Suitably, October sees the release of various projects that bear the Carpenter name: *Roanoke Falls*, a historical fiction based on the mysterious disappearance of an early colony of English settlers; *Halloween Kills*, starring Anthony Michael Hall and Jamie Lee Curtis; and *John Carpenter's Tales for a HalloweeNight*, Storm King's annual comic book anthology of horror, featuring stories written by Carpenter and King Carpenter. In advance of these anticipated launches, HUSTLER had the privilege and pleasure to speak with the talented duo.

INTERVIEW BY SCOTT FEINBLATT
PHOTOGRAPHY BY VICTOR LIGHTWORSHIP

HUSTLER: You have so many projects in the works. Let's start with your newest storytelling medium: podcasts. How did the partnership with Realm come about?
SANDY KING CARPENTER: Agents! Agents rule the world. They make the biggest partnerships in our lives. APA [Agency for the Performing Arts] are agents for them, are agents for us. They thought it would be an interesting thing to do to help Realm branch out into other fields. You know, they hadn't gone into horror yet. They were transitioning, I think, from becoming something with known franchises—working with people like Marvel and books like that—to doing original productions. And we had never done anything in an audio podcast world. But it seemed like a real interesting form of storytelling. So no guts, no glory!

Realm's content is very progressive. It features a lot of female protagonists and diverse content providers. Did their progressiveness factor into your decision to work with them?
SANDY: We've always—whether intentionally or accidentally—been…I guess you'd call it a progressive company. I just call it a realistic company. And so you want to know that your partnerships reflect that and that new talent is reflected and diverse talents have a voice and that the stories have a wide spectrum to them as you get rolling. I think Carpenter audiences expect that.

Are your audio titles somewhat influenced by the old timey radio shows?
JOHN CARPENTER: Well, there's nothing wrong with being influenced by the old timey radio shows. Some of those shows were terrifying. I remember listening to them, especially *Lights Out*. Oh, my God! It was frightening! And we wanted to do something like that. That's what appealed to me: to step into a nonvisual area. You know, I'm conversing in music; I'm doing music these days. But audio drama—fantastic! Just fantastic. Can't wait!

As I understand it, *Roanoke Falls*, the first audio story you're producing with Realm, is based on the 1587 mystery of the lost colony from North Carolina?
SANDY: Laura [Purcell, the story's writer] is a real history buff, and I think she went off a variety of sources. And then one of the things I tried to do was…[Realm is] a very female-based company, and I sometimes have to push them to harden up stuff and get a little more daring on the supernatural and the possibilities, get a little rough around the edges, because that's horror. And so she had a great sense of history, a great sense of thriller. The one thing was to veer it away from accidentally becoming a bodice-ripper and just [focus on] the notion of what may have gone down at Roanoke. You know, how did you get an entire colony disappearing, just like with Jamestown? How did that happen? We have all these mysteries in our history where things disappeared or gnawed bones appeared later.

The press release states that the themes you explore with your Realm work include fear of the unknown, dangers of superstition and the depths of desperation. Are you exploring those themes as reflections of what's going on in the world?
JOHN: All those things are going on in the world right now—every one of them. This is a ripe time for horror because we all can experience a little of it in our lives, so we can maybe frame the horror so it's more entertaining.

Sandy is very vocal on social media about politics, so I was wondering if there are any specific allegorical tie-ins with your work.
JOHN: Well, we've got to be careful with that. The allegories are there, but they come out of the story. So you start with story. That's the most important thing. You start with, "Oh, I want to tell a story about X, Y, Z," whatever it is. But often out of that kind of thing comes the allegorical issues that tie into real life because the most frightening thing to me is real life. That's where the terror is. That's where the horror really is.
SANDY: I think that the mob mentality that happens in *Roanoke* could easily be applied to what goes on right now: the gossip, the fear, the bastardization of the gospel to whatever society's ends are is all there, but I think you can use that in any situation so it's applicable; it's not foreign to us, but that isn't the point of the story. I think it's just a good thriller set in a historical time that has been a mystery for anybody who hears about the colonies and those situations.

Moving to film, John, you're the executive producer and composer for the next two *Halloween* films. How has it been working with Blumhouse Productions?
JOHN: I've had a blast working with them. My director, David Gordon Green, has just done an incredible job with these projects. And wait till you get a load of *Halloween Kills*; it's unbelievable. I'm very proud of this movie. It is a slasher movie on steroids is what it is. Hold on to your hat!

Can you give me any details beyond that incredible teaser?
JOHN: No. No more than that; that's what you get. [*Sandy laughs.*]

Fair enough. There's also an *Escape From New York* reboot in preproduction. What can you tell me about that?
JOHN: Nothing. I have no idea about that. I hope they make it, because if they make it, they owe me money. It's great! You know, when other people are making movies of my movies—they're making either sequels or remakes or whatever—my approach is, it's their film. It's not really mine. So God bless them.

Sandy, regarding the film *The Manor*—which you're executive-producing—thematically it sounds very similar to John's film *The Ward* insofar as it takes place in an institution, where there may or may not be supernatural phenomena going on.
SANDY: I hadn't thought about a relation to *The Ward*. Its themes are different in what lies beneath. Axelle Carolyn is the director. She's really great. [*The Manor*] started out as an Amazon feature. And then, when Amazon went together with Blumhouse, it became part of a set of double features—and it'll be out in October. It's interesting because it explores underneath issues of aging, fears, that kind of stuff. There's a witches' coven in this house, and that's the mystery. Barbara Hershey's character has to try and convince everyone that something's going on, and they, of course, all think that she has dementia and doesn't know what she's seeing. And so it's different in that way. >>

I love stories that play upon whether the protagonist's perception is unreliable or there's actually supernatural stuff going on.
SANDY: It's fun in that. It was also largely an older cast, and I found that to be a lot of fun, where it's not just all a bunch of 30-year-olds running around hiding from meat cleavers.

Moving on to music, for the 2018 *Halloween* score, John, you collaborated with your son Cody and godson Daniel Davies. How did this collaborative process work?
JOHN: In that case, we had an existing score that I made back in 1978. So we started by basing our work on that old score, but we updated it, and then we brought new ideas. We just do it all together. It's a lot of fun. Same with *Halloween Kills*, same exact process.
SANDY: Daniel brings a real hard-rock edge. Cody brings some of the more finessed pieces in, in a different style. The three of them become a whole different musical entity together.

Earlier this year you released *Lost Themes III: Alive After Death*. Do you have any plans to tour?
JOHN: Maybe. We don't know yet. There's still a pandemic going on in the world, so we'll have to wait and see.

In consideration of our musician readers, are you still using Logic Pro for your recordings?
JOHN: That's correct.

And for your arsenal of electronic musical instruments, do you still favor the Korg Triton?
JOHN: All of the sounds are on the computer. I'm just playing a keyboard with a lot of downloads. They have incredible sounds nowadays.

On to comics. Sandy, I understand that the entire comic venture started with a frustrating meeting with some studio folks about a project that basically resulted in you saying, "All right, we're just gonna do this as a comic," and then you did it.
SANDY: Yeah.

That project turned into the *John Carpenter's Asylum* series. Now you publish and are the editor of no fewer than five series, including the additional horror titles *Night Terrors* and *Tales for a HalloweeNight*, *John Carpenter's Tales of Science Fiction*, and the young adult/middle-grade spooky book *Storm Kids*. How did the one title branch off into becoming the comic empire that you've cultivated?
SANDY: It turned into too much fun. It turned out to be a great storytelling format, and the process was real interesting. It's teamwork, like we do in movies. And I think we brought something different to comics in that the art we favor and the stories we favor are somewhat cinematic. I don't really follow what's going on with other comic books. I mean, I read other comic books, but I don't follow their lead. I don't think that's interesting. I bring in writers from other disciplines: from movies, from novels, from other places, and other comic writers that I think give it another flavor and vitality. So like when we do the yearly *HalloweeNights* anthology, John always writes the first story; I always write the last story; and in between there's all different writers and artists. It just turned into a lot of fun to do…a great way to be able to tell stories without a lot of outside interference. We can do any budget story for the same amount of money. You know, a spaceship in an adventure odyssey doesn't cost any more than two pussycats talking on a fence. So we get to experiment, and we get to tell all kinds of stories to all kinds of people.

As the editor of all of the Storm King genre comics, you make me think of Al Feldstein, who edited the old EC horror and science-fiction comics *Tales from the Crypt* and *Weird Science*. Are those comics an inspiration for you?
SANDY: Just that they exist. It's like doing movies—doing comics, you're part of a great tradition, and comics are interesting because they're the people's art. They're affordable; for four bucks, you get taken somewhere else. You know, you get to read a story; if it's really cool art and things you really like, you get to hide it under your bed. You have the long box. My big aspiration was to be accepted by the comic community, who were very suspicious of movie people coming into comics. They thought we were there to rape and pillage. And the high point for me was when a real famous comic writer came by my booth, and he kind of circled it like a shark a few times. And then at the next convention he came by, and he looked at the cover and felt it, and it's embossed and all this kind of stuff. He looked at the pages, and he said, "Nice paper." It's like, *Yes, I'm winning!* And then, you know, he wound up asking to write for me.

You have to earn their respect. But the other thing is, I really want every fan who buys a book to feel like they got their money's worth, because money's tight, and you want them to be happy, and you want to take them somewhere, whether it's the $4 version or the $25 trade paperback or the big collector item. You just want to show them the same good time we try and show them in movies. And that we're hoping to show them in the podcast series. We want them to have a good time no matter what they got from us.

John, I read that when you made the first *Halloween* film, your idea was that each subsequent film in the *Halloween* series would be a different scary story—not exclusively a continuation of the Michael Myers story. Is that vision becoming a reality with the *Tales for a HalloweeNight* comic series?
JOHN: Well, that's not quite how it was. The first sequel had Michael Myers. And then I wanted to change the *Halloween* series into a new idea: every time it came out, a new story. But that's not what the audience wanted. They wanted Michael Myers back. So okay. So "Go away, John, and hush." But that's fine.

In a sense my wife forces me to write these. She's the boss around here, and it's fun. It's fun to write a comic story. It's really different. I love it. And she's teaching me how to do it.

Where do you get your inspiration for the Halloween stories you tell?
JOHN: Inspiration is always the same: from my youth, the way I grew up, from my imagination—and just why does anybody write and what is the subject matter—it all comes out from the brain.

>>

Sandy, apart from the stories for which you're specifically credited as an author, to what extent do you develop the stories for your writers as an editor?
SANDY: In most cases—say like in the *HalloweeNights* short stories—I assign those to people. I have confidence in who will turn out a bang-up story. Every once in a while I'll look at something and go, "You know, I think you missed the mark you intended here, and with this tweak, you'd probably get it back on track." But rarely does that happen, because I've got people like Duane Swierczynski and David J. Schow and Amanda Deibert, who are all master storytellers. In the longer graphic novels, I may massage it a little bit more, be a more hands-on editor—it's strictly to keep them within the lines of their own story.

> "STORYTELLING IS HOW ALL SORTS OF THINGS: HOW WE PASS ON INFORMATION, HOW WE EXPLAIN THE WORLD AND THE UNIVERSE... THAT AND MUSIC MAKE US HUMAN, MAKE US A SPECIES THAT'S WORTHY."

This kind of ties in with a question I asked earlier about using stories as allegories for what's going on in the real world. Do you touch upon that with the stories you cultivate for the books?
SANDY: It depends. You know, some of them lend themselves to that. I mean, horror is an allegorical medium, so you have opportunity not to hit people over the head, but to entertain them. I think things come out naturally, and if it's natural and if it's easy, that's great. Your biggest mission is to entertain or to scare or to do whatever that book's function is. I mean, I'm not trying to scare a four-year-old. The idea with our youngest book, *Stanley's Ghost* [from the *Storm Kids* series] is to let the littlest kids participate in Halloween and the fun, scary stuff that all the bigger kids get to do, without scaring the pants off 'em. You want it all age-appropriate. The older kids, you're getting into their fears; in the little ones, we've got ghost bunnies. Somebody is afraid that there's a horrible ghost flying around, and it's actually Belanna the fruit bat. So that way they get to have a step into the fun without the scares. You go to the 8- to 12-year-olds, they get to be demon hunters, and they get to be a little more powerful. Then you go into YA, and they get to face monsters and do things like that.

I love the story about Sandy getting John the writing job for *The Joker: Year of the Villain #1* from DC Comics: There was an opportunity, and you basically just yelled across the room, "John, you're *doing* this Joker book."
JOHN: That's how it goes. [*Sandy laughs.*] I worked with Anthony Burch. He's a writer who came from video games, and he also did a comic book called *Old Man Jack* [based on the Jack Burton character from *Big Trouble in Little China*]. So working with Anthony is a pleasure, and it was easy. He had an idea, and off we went, but it was a surprise. Like you said, it came out of nowhere!
SANDY: The editor knew me from conventions and stuff and said, "Do you think John would want to do a Joker one-shot?" And I went, "Yeah!" I mean, come on, who wouldn't want to? And we had Philip Tan drawing it; that was pretty awesome.

The video game is another medium that has come a long way, and I know that you're fond of them, John. Any plans to do any further work with video games?
JOHN: I love playing video games. At one time I worked with Steve Niles on the F.E.A.R. 3 video game, but that was just in the writing. But if somebody wants to develop a video game idea, I'll do it, sure.

Any thoughts on branching into other areas of interactive entertainment? Virtual reality perhaps?
SANDY: The interactive has been interesting to explore. We were involved for a while with something over at Netflix that was really interesting because it's, again, a different storytelling process—really complex in terms of the scripting and how it lays out. It didn't work out because the script just wasn't falling into place, but it's something that both Netflix and we would love to revisit and find the right way to get into. It's difficult to make horror work when you're controlling it and what the elements are—how you approach it to make the suspense and horror work when you're the one behind it. You know, how do you then engineer other stuff into it? I think that's something we'll revisit in the future—
JOHN: I agree.
SANDY: —because the process was onerous, but really fascinating.

I think we've just about covered every popular storytelling medium that exists and your involvement with them. To bring it on home, to what extent is the tradition of storytelling important?
JOHN: Oh, wow! Well, it's extremely important because we've been making music and telling stories since the very beginning. It's central to who we are; it's central to humanity. So it's enormously important.
SANDY: It's how we bond.
JOHN: That's right. [Storytelling] is how all sorts of things: how we pass on information, how we explain the world and the universe—incredibly important. That and music make us human, make us a species that's worthy.

Come out
and play.

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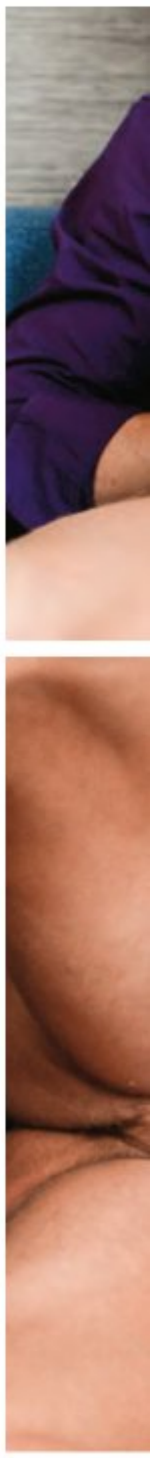
INTERRACIAL COUPLE SWAP

HUSTLER VIDEO. **PRODUCER:** B. SKOW. **STARRING:** SEPTEMBER REIGN, AUBREE VALENTINE, ALINA ALI, ALYX STAR, SCOTTY P, RYAN MCLANE, CHRIS BLACCWOOD & GIOVANNI FRANCESCO.

For those dismayed that the races can't seem to come together in these times of unrest, *Interracial Couple Swap* is here to provide a soothing balm for the societal ills that afflict this nation. At the very least, it throws down a few sticky loads that should help the races bond a little better. Mahogany-skinned charmer September Reign and petite brunette Aubree Valentine get together with their beaus for a dinner party, and as naturally happens at such get-togethers, the conversation turns to swinging. Before you know it, the two couples are trading partners like kids exchanging baseball cards on the school playground. Reign and her new playmate slip off to another room, where a steamy make-out session ensues. As a song by a certain King of Pop noted, "See, it's not about races, just places, faces," and pretty soon Reign's pale partner has found a choice place for his face, smack-dab between Reign's splayed-open legs. Curvy but tight-bodied, with an ass seemingly carved of marble, Reign clearly does a lot of squats even when she's not bouncing on a blood-swollen cock, and the workout she puts in here will definitely leave viewers sweaty, with racing pulses. Meanwhile, Valentine eagerly laps at her new buddy's cocoa nuts and rides his ebony lap adder like she's trying to reverse centuries of social inequality one popshot at a time. Perhaps she is, and kudos to her for it. *Interracial Couple Swap* might just be hot enough to make the most fervent white nationalist put down his tiki torch and take up his cock. Order today by calling 800-763-8271 ext 7651.

—Pico D. Ribibi



SEPTEMBER REIGN

AUBREE VALENTINE

GABBIE CARTER

VIOLET STARR

RAW 41

JULES JORDAN VIDEO. **DIRECTOR:** MANUEL FERRARA. **STARRING:** GABBIE CARTER, LACY LENNON, VIOLET STARR, AILA DONOVAN & MANUEL FERRARA.

Ever get invited to a dinner party and have the hosts subject you to their vacation videos? Throw in a few cum-shots and you have *Raw 41*, the latest in Manuel Ferrara's no-frills, some-thrills series, which manages to combine underachievement and overindulgence in one patience-trying package. With little to no makeup or lighting, minimal editing and negligible directorial effort, this falls somewhere on the scale of production values between '80s cable-access TV and *The Blair Witch Project*. There's something to be said for porn that presents sex in its unvarnished, gritty essence. But if there's a price tag attached, it's probably best to deliver something that doesn't make the viewer feel like he's jerking off to department store security footage. As it is, we get Ferrara plowing his way through a quartet of twats as he captures the action on a handheld camera. (That is, when he doesn't simply prop the camera up on a piece of furniture and hump away at an angle that, frustratingly, obscures the penetration.) To be fair, the cooze that Ferrara fucks with a callous disregard for the viewer's enjoyment would be pretty top-shelf if the production had made the effort to doll them up in the slightest—Gabbie Carter and her Olympian-grade tits are always a joy to behold, no matter how haphazardly they're presented. Sure, times are tough and budgets are tight. But why not create a job or two by employing a camera operator and makeup artist? As things stand, *Raw 41* is underdone. —P.D.R.

AILA DONOVAN

LACY LENNON

PRIME MILF VOL. 8

HARDX. DIRECTOR: MASON. STARRING: CASCA AKASHOVA, BECKY BANDINI, KRISSY LYNN, RYAN KEELY, JAX SLAYHER, KYLE MASON, MICK BLUE & RAMON NOMAR.

Prime MILF Vol. 8 is billed as "a celebration of mature and voluptuous MILFs in their sexual prime," but someone might want to check the expiration date, because this offering smells a little iffy. Let's start with Casca Akashova, a blonde with cheekbones sharp enough to cut glass and tits that look about as natural as AstroTurf. Akashova's hyperinflated dairy domes hang from her chest like a couple of water balloons filled to bursting. Skull-faced or not, to her credit, Akashova is a spirited performer; she hoovers Ramon Nomar's pork sword like it's a spigot on the Fountain of Youth and yips away in high-decibel histrionics as Nomar puts her through her paces. Even so, unless jerking off to Skeletor cartoons is your idea of a good time, this scene will probably have you reaching for the fast-forward button on your remote instead of your zipper. Top-heavy brunette Becky Bandini is a little easier on the eyes. Still, there's nothing particularly remarkable about her hump session with Kyle Mason. Ryan Keely ups the wow factor a bit; Amazonian in stature with curves to spare, she's basically a Robert Crumb drawing come to life. Krissy Lynn is probably the juiciest peach in this mixed bushel; her tits are ample but not surreal, and she takes Jax Slayher's sperm stick in her shitpit like she's going for the gold in the Cornhole Olympics. Overall, however, despite the cartoonish proportions of some of its talent, *Prime MILF Vol. 8* largely falls flat. —P.D.R.

KRISSY LYNN

CASCA AKASHOVA

BECKY BANDINI

MILA MONET

NEW GIRL IN TOWN

PHOTOGRAPHY BY
LARRY FLYNT PRODUCTIONS

I made my porn debut in late 2020. It was weird starting my career during the pandemic, but thankfully, it's been working out. Before I found my agent, I was already posting sexy stuff on social media and camming; so when I was contacted about doing scenes, I decided to go for it. I've always loved porn. I like all the categories, but I'm especially into bondage. I remember once I was fucking this guy, and he tied me to the bed frame. I've been a BDSM fan ever since.

"I'm really enthusiastic when it comes to filming. People like me on set because I'm happy to be there. I don't mind showing off my body or squirting. It's all fun! You get to fuck and make good money, and everyone has been welcoming. I was nervous in the beginning. It was intimidating to be on set with a lot of people, but as soon as I got over my jitters, it was awesome."

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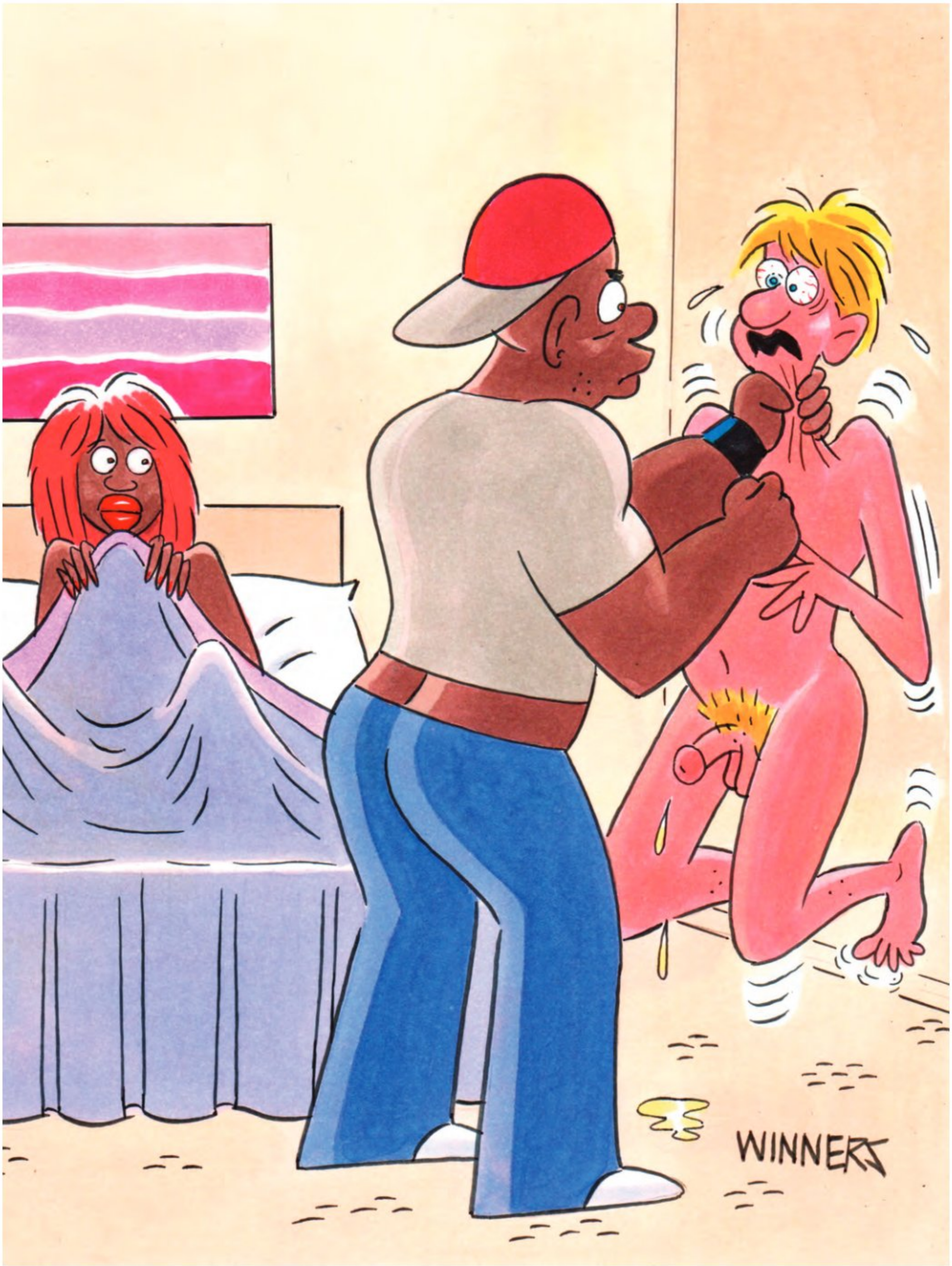

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CHLOE LAMOUR

Ever since appearing as a June '19 Beaver, Chloe Lamour, 29, has been dedicated to eating healthy, staying in shape and getting away from Kosice, Slovakia. "Life isn't meant to be lived in only one place," avows the 5-foot-6 bombshell, who now resides in Prague, Czech Republic. "I like to travel as often as I can and as far as I can. I've visited France, Germany, Hungary, Italy, Switzerland and the United Arab Emirates." Formerly a professional nutritionist and personal trainer, "open-minded, funny and uninhibited" Chloe has become one of Europe's top adult performers. "I really get off on being watched while I'm sexercising," she quips. "Cocks get a thorough workout when I'm around, and one isn't always enough. I love DPs and gangbangs." Besides being an avid weightlifter, Chloe enjoys vigorously working out. "The gym is a fantastic place to meet hot men and women," she asserts. —*Photos by Omnia Productions*

“I love pumping iron and making men so horny, they’ll start pumping their cocks.”

Twitter: @ChloeLamour_XXX
OnlyFans.com/ChloeLamour

HANNAH GRACE

"At times I can be a huge introvert and homebody," admits Hannah Grace, 23, an online content creator from Columbus, Ohio. "I can be shy, quiet, maybe even a little timid. But being part of the adult industry has helped me to come out of my shell. I've always felt my best whenever I'm in front of a camera, and doing it nude makes me feel empowered." When out of the limelight the 5-foot-6 Buckeye Stater digs yoga, meditation and mainstream entertainment. "I'm always looking for a new Netflix or Amazon Prime series to binge on," Hannah tells us. "I also love John Hughes movies, especially *The Breakfast Club* and *Ferris Buehler's Day Off*." As for what gets Hannah off, she's very explicit: "I love both pussy and cock. One of my talents is deep-throating. I've been told that I know how to use my mouth like a champ." Hannah adds, "I'm always eager and willing to try something new, even if I'm not 100% sure I'm going to like it. I'm all about pushing my limits and discovering new kinks. Lately I've been getting more into BDSM and playing around with cuffs, gags, blindfolds and rope. I love sub/dom roleplay and being told what to do." *—Photos by Elegant Images Modeling Ltd.*

"My biggest fantasy is to be in a dominatrix dungeon and have another woman boss me around. In sexual situations I love being told what to do."

Twitter: @HannahGbackup
Instagram: @HannahGrace98_
OnlyFans.com/HannahGrace98

BIKINI MILF MOM

"Being nude in HUSTLER was a longtime dream of mine," says Bikini MILF Mom, who was born and raised in Thermopolis, Wyoming. "I recently picked up an issue and was reminded of *Beaver Hunt*. As soon as I saw those sexy ladies, I thought that at age 58 it was finally my time. Thank you for the opportunity." The 5-foot-3 YouTube sensation continues, "I love traveling to exotic locations, where I model micro bikinis that usually don't stay on for long. In my spare time I like listening to classic rock, working out, growing vegetables and spending time with my puppies. Luckily I have a huge private backyard, and I'm able to do my gardening and landscaping completely in the nude." Getting more candid, bi-curious Bikini MILF Mom discloses, "I'm flirtatious, seductive, adventurous and spontaneous. My all-time favorite thing to do is getting naked in public and being extra-naughty. I especially love sucking a cock where I might get caught. Lately I've really gotten into anal sex. Taking a cock in my ass and then being sprayed all over with cum while people watch is my perfect day."

—Photos by Dreampix

"My ultimate fantasy is having sex with some *Fifty Shades of Grey* bondage in a group setting with a bunch of people watching."

YouTube.com/c/BikiniMILFMom55/featured
Twitter: @DreampixXSM
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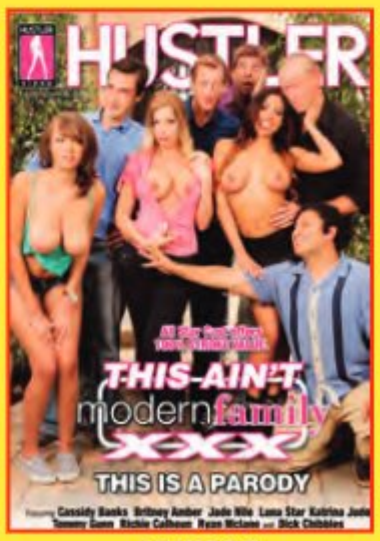
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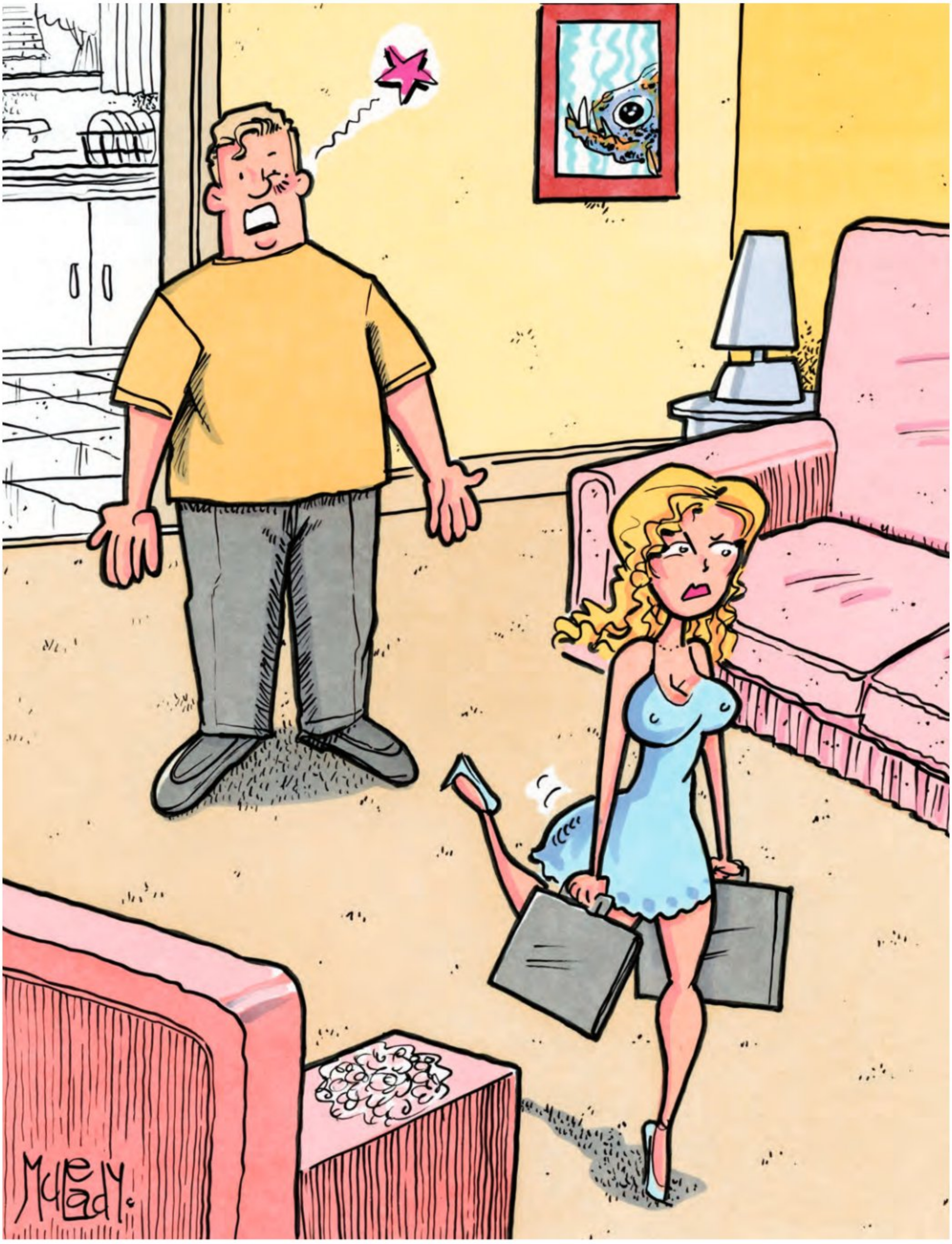

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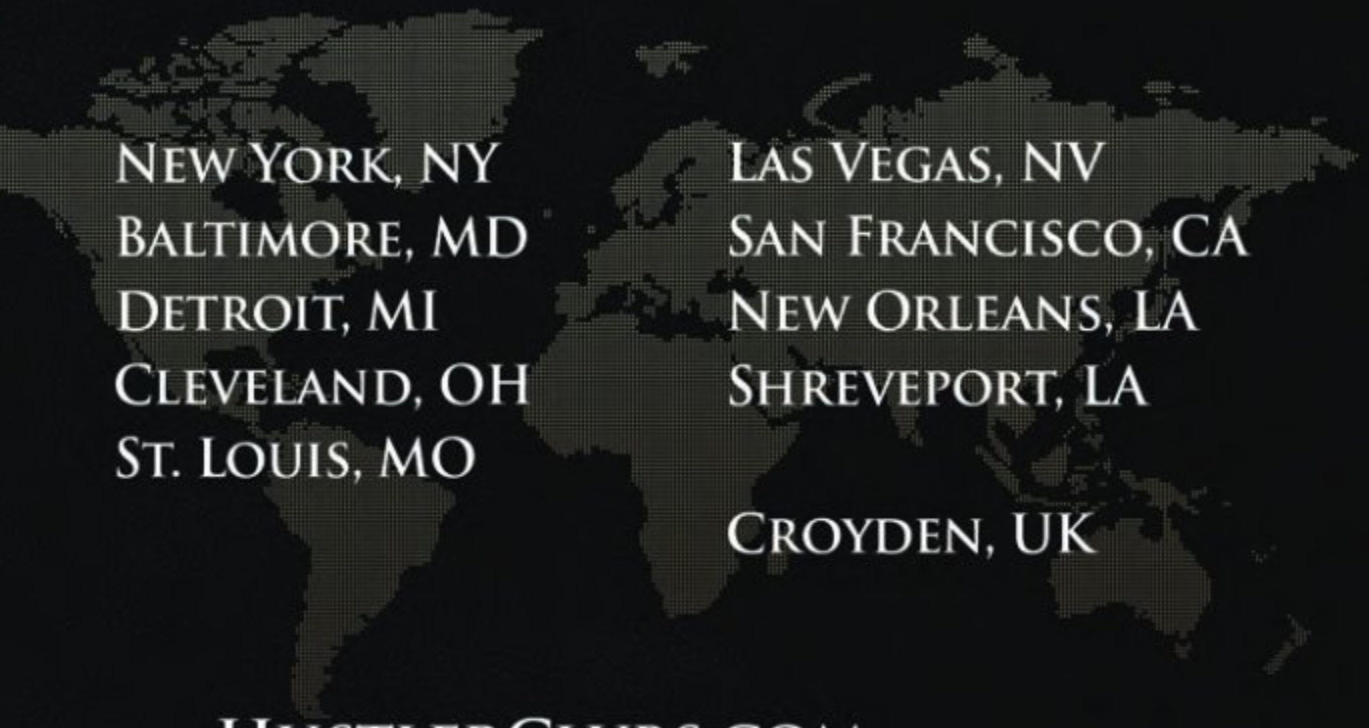

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PHOTOGRAPHY BY
HOLLY RANDALL

It should come as no surprise that **Aria Giovanni** has a one-track mind. “My life is about sex,” maintains the world-famous model/actress. “When I lost my virginity at an early age and discovered how much I love to screw, my destiny was defined. I spend every moment of every day doing something sexual. Whether it’s making a film, performing for my website, getting off with a hot guy or just masturbating in public, I love sex!”

Aria, whose career catapulted after garnering 2000’s *Beaver Hunt* Grand Prize, is truly precocious and uninhibited. “At this point there isn’t a place I haven’t tried to have sex,” she confides. “Indoors, outdoors, in a car, on a New York City subway platform, you name it and I’ve tried it. If you can come up with someplace I haven’t fucked yet, let me know. I’m always looking for a new experience.”

Living in the Big Apple offers a multitude of spare-time options, but the seductive, photogenic goddess seems to prefer the mellower ones. “I love to hang out at some of the great museums,” **Aria** coos. “MoMA [Museum of Modern Art] is my favorite. Museums are peaceful and a great place to meet people. On a good day I’ll pick up a lucky guy or girl and head to my apartment for some afternoon delight. My world really does revolve around sex.”

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FLULA BORG

Herr Borg recently charmed the gang at HUSTLER, generously providing us with photos of his keister and stories of riffing with Larry David, being directed by Mike Judge and conquering Hollywood by being weird and working for free. Interview by T.S. Farley. Photography by Victor Lightworship.

FLEX APPEAL

Strength is sexy as hell! Come worship with us at the altar of carved abs. Writer John Blaylock went in search of strong sirens and found three of the smartest, sexiest women working in adult today. Are you tough enough to hang with these hardbodies? Find out in the next HUSTLER.

PHOTO BY ARIEL X

LESBIAN TEACHERS & SCHOOLGIRLS

MILFs school barely legals in insanely hot labe-licking, slit-frigging lessons. HUSTLER's dream come true features Serene Siren, Aubree Valentine, Ava Sinclair, Lexi Luna, Havana Bleu, Harley Haze and more! Photography courtesy HUSTLER Video.

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